

# MAGAZINE OF ART

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SIGNIFICANCE OF THE NATURAL SCENIC BY RICHARD J. NEUTRA



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WHARTON ESHERICK BY DOROTHY GRAFLY

THE "IDIA" IN AFRICAN ART BY PAUL WESCHER



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# MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR

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## THE "IDEA" IN GIUSEPPE ARCIMBOLDO'S ART

It is a not infrequent phenomenon that artists forgotten in the course of time have been revaluated when a later age has sensed in them affinities with its own creative ideas. Such a rediscovery in our day was that of the sixteenth-century painter Giuseppe Arcimboldo. His works first came to general attention through their inclusion in the historical section of the exhibition *Fantastic Art, Dada, Surrealism* held at the Museum of Modern Art in 1936. A *Landscape-Head* found in Austria in 1930 had attracted the attention of the Museum's director, Alfred H. Barr, Jr., who, amused by its analogies to the double images of the surrealists, acquired it. Identified by Erwin Panofsky as in the tradition of Arcimboldo, the painting was shown, together with photographs of other works of Arcimboldo, in the *Fantastic Art* exhibition. Arcimboldo thus came to the notice of the surrealists, who at times have been interested in the quest for their legitimate ancestors while at other times disavowing such historical roots. Some of Arcimboldo's paintings were reproduced in 1937-38 in *Cahiers d'Art*, *Minotaure* and *XX<sup>e</sup> Siècle*, and Arcimboldo was by then definitely regarded as a forerunner of modern art.

From the surrealist standpoint, art expresses the double aspect of life: the contradiction and tension between a real and an imagined existence, the dual meaning of every arbitrary truth. The parallel between the art of Arcimboldo and that of the surrealists lies in the fact that in both, similar objects and elements of reality are composed to form a human image which combines reason with illogical fantasy.

"The dream of reason produces monsters," says Goya in one of his *Caprichos*. He meant that, in the end, profound reasoning leads to the illogical and monstrous aspects of existence. What *was* the reason which produced Arcimboldo's double images, and what idea promoted them? Wherein lies the dialectic irony which these visual riddles

obviously hide? Beyond the mere amusement obtained through the double image and the deception of the eye, these picture-puzzles reflect a particular kind of thinking which arose at a specific time.

Without any doubt, the idea of devising these fantastic human figures originated in the ornamental grotesques which Italian artists of the early sixteenth century had developed. The revival of grotesques is ascribed by Vasari to Morto da Feltre, and perfection of the technique to Giovanni da Udine; but Tura, Signorelli and Perugino had previously painted grotesques, and medieval miniaturists were highly inventive in devising extravagant grotesqueries for their initial letters. With the rediscovery of the Baths of Titus, and the frescoes which Pinturicchio painted in the Vatican and the Castel Sant' Angelo at Rome, grotesques became an established fashion in Roman art. Fantastically enriched and refined by Raphael's pupils, the style was spread throughout Italy and adjacent countries, following the sack of Rome in 1527. Later writers like Lomazzo, Zuccaro and Giustiniani acknowledged grotesque decoration as a special branch of painting. Human figures, animals, plants and amorphous objects were combined and united in a metamorphosis which broke down all divisions between intellectually distinct categories.

Classical Italian art of the renaissance with its rational, humanistic background had, with few exceptions, no parallel to the mystic and fantastic creations of Hieronymus Bosch or Pieter Breughel. Almost all its illogical fantasy was confined within the grotesque decorations of its framework. The importance of Arcimboldo consists, therefore, in the fact that he employed these inventions for independent pictures and in so doing gave to them a new meaning.

We know of three different series created by Arcimboldo: the *Elements* (1563), the *Seasons* (1566) and the



Left and above: Italian artist in tradition of Arcimboldo, *Landscape-Head*, 16th century, oil, collection of Alfred H. Barr, Jr., New York, courtesy Museum of Modern Art.

*Human Professions* (1574). *Water* and *Fire* from the first series, and *Summer* and *Winter* from the second, all in the National Gallery in Vienna, exhibit the allegorical form used at the period to personify abstract ideas. The *Cook* and the *Tavern-keeper* from the sequence of the *Professions* were in 1929 in a private collection in Prague; they correspond exactly to a description given by Arcimboldo's contemporary, Lomazzo, in his book *Idea del Tempio* (1590). A third painting apparently of the same cycle, a *Peasant*

or *Agriculture*, consisting of ploughs, spades, scythes and other appropriate implements, was described by the nineteenth-century Abbot Lanzi in his history of Italian painting. A preparatory drawing for the *Cook*, in the Ecole des Beaux Arts in Paris, may have belonged originally to the sketchbook of one hundred and forty-six drawings, now in the Uffizi at Florence (Nr. 3144-3290), which Arcimboldo dedicated to the Emperor Rudolph II.

A second painter, Giovanni da Monte of Crema, is



Left and below: Salvador Dali, *Paranoiac Face*, based on photograph of an African village and a head of Picasso, 1935, oil, 7 1/2 x 9", Edward James collection, London, courtesy Museum of Modern Art.



described by Lomazzo and Lanzi as Arcimboldo's competitor in creating this type of fantastic picture. Lanzi describes figures which, looked at from a distance, appear to be human, but on closer inspection the *Flora* is seen to be a composition of flowers and fruits, the *Autumn* a heap of various fruits and vegetables. A series of four paintings corresponding to this description is now in a private collection in Los Angeles.

When Arcimboldo painted the three cycles of the *Seasons*, the *Elements* and the *Professions*, he was court painter to the emperors Maximilian II and Rudolph II in Vienna. It was as portrait painter that he had been called from Milan, but at the same time he had other tasks to perform—such as designing stage settings for theatrical performances or making sketches for the decorations at ceremonial processions, tournaments, balls, banquets and the like. In these works he had to invent and incorporate all the allegories, emblems and allusions so essential to the intellectual life of the time. The scholastic and humanistic system had replaced the simple aspects of life and nature by a theory of symbols; it is hardly an exaggeration to say that all the ideas of both physics and metaphysics had been transformed into allegories.

*Fire*, a figure composed of candlesticks, lamps, firearms and a burning woodpile, is adorned with the Order of the Golden Fleece, a clear indication that it was painted for the imperial court. The Viennese court at this period, especially under Rudolph II, had become increasingly the center of strangely mixed, almost opposite interests: the progress of natural sciences on the one hand, occult beliefs and reactionary religious tendencies on the other. Vienna, outpost of the Western world and the Hapsburg Empire, and bulwark of Christianity against repeated assaults by the Turks, was in a very precarious situation. The Council of Trent, held in 1563—the same year that Arcimboldo painted his *Elements*—had as its main aim the reaffirmation of faith in Catholic doctrines, not only against the Protestants, but also against the new sciences as well. In Germany and Austria, as in all parts of Europe, an old world was collapsing, even though the cracks in the wall were not yet apparent. Religious wars, economic chaos, changes in the social structure, fundamental new inventions and discoveries, dogmatism and reaction: these provided the background for Arcimboldo's time, analogous in many ways to our own. Men had not yet adopted the new possibilities of progress nor, under the spell of the past, had they even become fully aware of them.

As in all periods of decay and transition, artificial values were over-prized. "Rhetoric" dominated reason and emotion, and skill counted for more than genius. Fine and mechanical arts were placed on the same level; science and traditional beliefs were intermingled. Although Vesalius had published his work on human anatomy in 1543, and Copernicus in the same year his astronomical system, men still believed in the influence of the stars on the human organism and in martial, jovial, lunar or saturnine bodies, just as they adhered to a belief in general formulae, divine proportions and the magic touchstone. Alchemy and astrology, the wonders of supernatural mechanics as automata, all this "half-world of science," as Lewis Mumford has called it, fascinated men's minds more than ever.



Giovanni Antonio da Brescia,  
Grotesque ornament,  
early 16th century,  
from Rudolf Berliner,  
Ornamentale Vorlage  
(Leipzig, 1926).

Hieronymus Bosch, Temptation of St. Anthony, detail, c. 1500, oil, Lisbon, National Museum of Fine Arts.

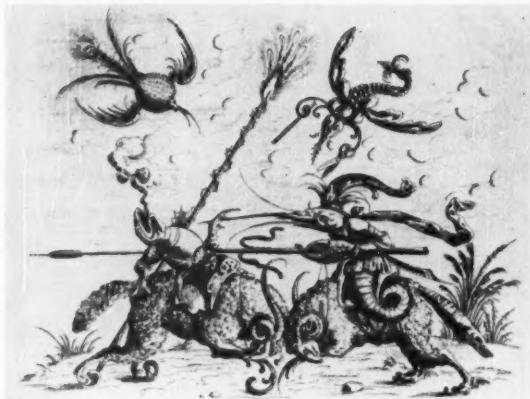




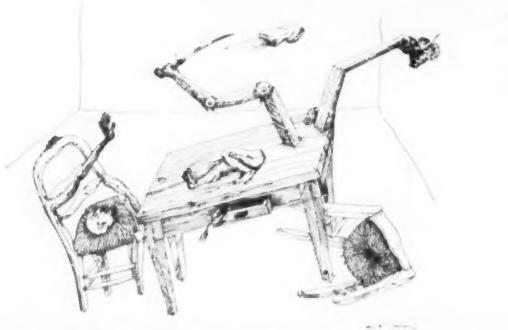
Giuseppe Arcimboldo, *Fire*, from the series of the Elements, 1563, oil, National Gallery, Vienna.



Giovanni da Monte (?), *Autumn*, 16th century, oil, private collection, Los Angeles.



Christopher Jamnitzer, *Grotesque figures*, engraving from *Neuw Grottesken Buch*, Nuremberg, 1610, Metropolitan Museum of Art.



André Masson, *Revolt in the Kitchen*, 1940, ink drawing, from *Anatomy of My Universe* (New York, Curt Valentin, 1943).



Pablo Picasso, *Portrait of Dora Maar (Girl in a Straw Hat)*, 1940, oil, 25 5/8 x 19 3/4, collection of Lee Ault, New York.

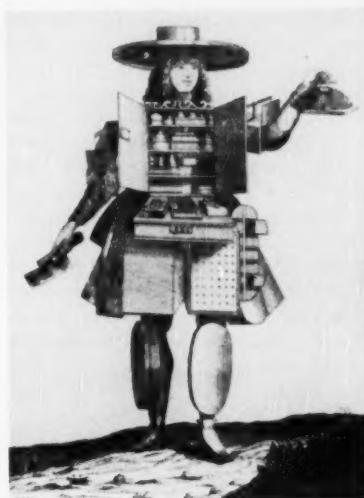
The so-called *style rustique* is the perfect example of this union of art and science or pseudo-science and reveals at the same time the influences to which Arcimboldo was subjected in Vienna. It was a highly mannered style of sculpture, originated by the famous goldsmith Wenzel Jamnitzer who, although active in Nuremberg, had been born in Vienna and worked frequently for the imperial court. Jamnitzer created fantastic table decorations of silver and gold using casts of real snails, snakes, lizards, frogs, beetles, bees, insects, and various sorts of plants and flowers. This sophisticated play with realistic forms of organic life, combined to produce fantastic ornament, resembles the manner in which Arcimboldo painted realistic sea monsters, fruits and vegetables to produce heads and double images.

Arcimboldo's pictures of the *Elements* and the *Seasons* touch upon one of the main streams through which the intellectual need for a metaphysical explanation of the world has been carried on for centuries: the concept of the similarity in structure and motion between the universe (macrocosm) and its epitome, man (microcosm). This idea, originated by the ancient philosophers and maintained throughout the middle ages, had been revived in the fifteenth century. The Florentine humanist Pico della Mirandola wrote in his book *The Dignity of Man*: "It is a byword of scholars that man is a smaller world in whose body may be seen a mixture of the elements and the heavenly spirit, the vegetable souls of the plants, etc." Such ideas were known also to Leonardo: "We might say that nature has a vegetative soul and that its flesh is the earth and its bones the stratifications of the rocks of which the mountains are formed, its cartilage the tufts, its blood the springs of water. The lake around the heart is the ocean, and its breathing and the increase and decrease of the blood in the pulse are like the flow and ebb of the sea. The heat of the soul is the fire infused in the earth." To Paracelsus (1493-1541), humanist, surgeon, physicist and alchemist, the world appeared as one great organism with all the parts, features and disturbances appropriate to human beings. Lomazzo, Arcimboldo's compatriot and contemporary, saw the human body as related to the elements and through them to the temperaments. Giordano Bruno (1548-1600) in his *Del infinito universo* compares rocks, lakes, rivers and so on with the organs of man. Scholars of the sixteenth century generally concurred in this pantheistic theory whereby man symbolized the universe, and in England "man—the little world" became a byword among humanists.

Arcimboldo's idea of presenting human figures in the composite form of objects symbolizing the elements and the seasonal cycles of the universe was thus in accordance with current speculation, just as the form he adopted was, as we have seen, typical of that interplay between the real and the fantastic in which intellects of the time delighted. But it is obvious that in his *Elements*, Arcimboldo was caricaturing the old concept of macrocosm and microcosm, just as in his *Seasons* he was mocking the classical allegories. The satirical possibilities inherent in the double image have frequently been similarly exploited in later times by political cartoonists. Arcimboldo's double images with their intentional deformations of human monsters express the split which the new natural sciences were producing in traditional conceptions of the period; the old unity was being splintered like a mirror reflecting the universe, and among



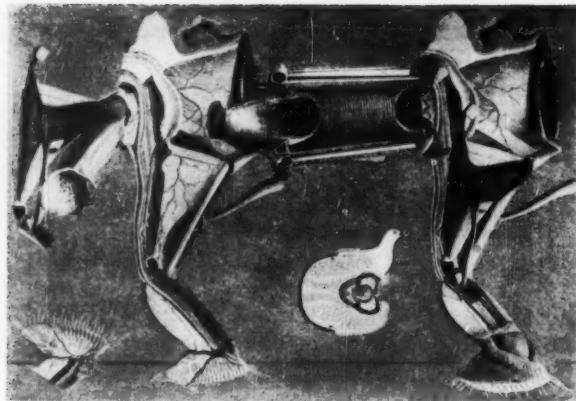
Salvador Dalí, *Figure of Drawers*, 1937, ink drawing, 30 1/4 x 22 5/8", collection of the artist, courtesy Museum of Modern Art.



Nicholas de l'Armessin, *Box Maker's Costume*, from a series of the *Trades and Crafts*, c. 1700, engraving, courtesy Museum of Modern Art.

the remaining fragments appeared the parts of a new reality. Man's mind had been left confused and his image distorted by the schism between these different realities. His capacity to solve the secrets of nature was precisely what distinguished him from nature itself; but he could no longer explain himself in terms of elements of the universe from which his knowledge now definitely separated him. No longer in harmony with the universe, he had subconsciously become a riddle to himself, a distorted caricature of his own speculations. In his *Fire, Winter and Summer* Arcimboldo almost literally satirizes the image of man depicted by Paracelsus in his third book on philosophy: "The body is a wood and life a fire which consumes it. It has the bark as its skin, the root as its head and hair. It is adorned by flowers and fruits, as man by the ability of hearing, seeing and walking."

These *bizzarrie*, as the Italians called them, developed into a quite common form of fantastic and satirical transformations of human figures. Giovanni Battista Bracelli in his *Capricci* (1624) combined with it the idea of the



Max Ernst, *The Horse, He's Sick*,  
1920, collage,  
pasted paper, pencil and ink,  
5 3/4 x 8 1/2", Museum of Modern Art.

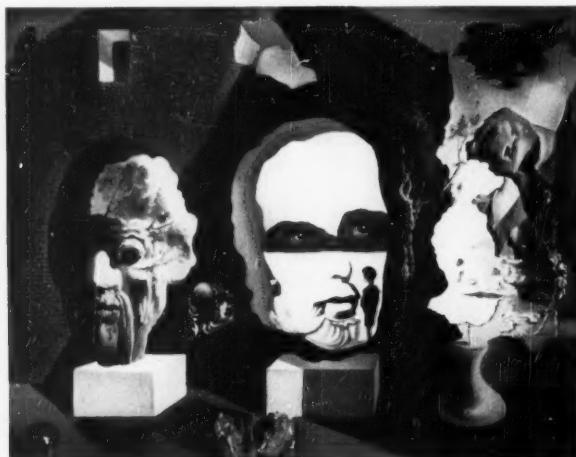
human automaton, a concept much cherished in his time, and also drew human figures in the guise of cities. This idea also undoubtedly carried the further implication that the instruments created by man had overpowered man, as in Arcimboldo's pictures of the *Cook* and the *Tavern-keeper*. Objects formed by man—man formed by objects: the "reversed world," another favorite fantasy with artists of the time.

In our own day, André Masson in his *Anatomy of My Universe* took up the same motive. He represented a figuration analogous to Arcimboldo's *Cook* and explained it as "*Revolt in the Kitchen*. The perversity of familiar objects, furious at being in the service of the men who created them." Inspired by Arcimboldo's figures, Picasso in 1938 painted pictures like *Man with an All-Day Sucker*, *Woman in a Garden Chair* and *Portrait of Dora Maar*, in which he expressed the interchangeability of objects and the metamorphosis of materials (man twisted, formed of straw) at a time when mechanical processes have taken over biological functions. The unity of the universe has been proved by modern science through the transformation of the elements. Surrealism has revived belief in this unity by its transmutation of the real into the imaginary and vice versa, by the discovery of the "magic" world and object in a new time-space relationship. Man is now dominated by the nec-

romancy of the material world he himself has produced.

After the long simplifying process of materialism and naturalism, we are again living in a period of transition similar to that of Arcimboldo, though in reverse. The idea of the automaton has been revived by De Chirico, Léger, Max Ernst, Dali, Masson and many other painters. Tchelitchew's paintings such as *Forest of Four Elements*, *The Golden Leaf* or *Hide and Seek* bring back the idea of microcosm and macrocosm. Under the influence of Freud and *automatique psychique*, the double image has changed into "chance pictures" or "paranoiac pictures." The ambiguity of Arcimboldo's heads appeals to surrealist artists not only by their irrationalism but also because of the tension, on the one hand between reality and art, and on the other between a picture of fruit which is simultaneously the picture of a head.

Such concepts were not unfamiliar to artists of the renaissance. Vasari relates some of them in his life of Piero di Cosimo: "He stopped to examine a wall where sick people had used to spit, imagining that he saw there combats of horses and the most fantastic cities and extraordinary landscapes ever beheld." Similarly, Leonardo in his notebooks recommends that artists observe spotted walls, ashes and cloud formations because, as he says, "in things which are confused the spirit is led to new inventions."



Salvador Dalí,  
*Old Age, Adolescence, Infancy*,  
1940, oil, 19 1/8 x 25 1/8",  
collection of Julien Levy, New York,  
photograph Peter A. Juley & Son.

## DOROTHY GRAFLY

### Wharton Esherick



**Mother and Child,**  
1925, woodcut, 10 1/8" high.

THE contemporary sculptor, turning from the superficiality of surface modeling prevalent in the last century, has been penetrating ever deeper into the basic flow of forms, using directly the materials of our age—steel, stone and wood. In this quest for fundamentals he is, in fact, discovering that sculpture, considered in the light of basic form, can extend its range to embrace virtually everything to which a relation between form and space is essential. At a time when commissions for sculpture have reached a new low, this reconsideration of the medium can go far towards solving the sculptor's problem of gaining a livelihood.

The work of Wharton Esherick has developed logically through his realization, first of a given environment, and secondly of the sculptural opportunities offered by that environment. In 1926, when he built his studio-home literally in and from a wooded wilderness in Pennsylvania, he came face to face with certain problems; his solution of these has since led to a service sought by an ever widening circle of clients.

What Esherick has been accomplishing quietly but steadily is to break down the public's false idea that sculpture is not only a luxury but also something apart from a normal home experience. Sculptors of other periods met the challenge of the structure ornate both within and without. Today the trend is towards simplicity and economy, compactness rather than expansion. Severely true in the city apartment which, even for the wealthy, has superseded a town house, it applies equally to the modern country place. Yet to the creative mind, versed in relating forms

to space, there is always a satisfying sculptural solution; for sculpture, also, is passing from an era of ornament to one of functional simplicity. Line and mass in relation to materials thus assume ever greater importance.

Given the feel of a place, Esherick can follow through to create an environment that is sculptural in its own right. In his woodworking studio a piece of furniture may be fashioned to occupy some unusual space, with drawers pulling out at an angle. Each piece, practical in construction, is fine in its interrelating of line and mass. Often, also, it becomes a pedestal for the abstract figures that Esherick's mind produces in abundance. There is, for instance, esthetic kinship between his use of angles in the shaping of a domestic interior—its fireplaces, doorways, ceilings—and the handling of such compositions as *The Judge* or *Pizzicato*.

A potential client does not always grasp the aptness of form to space until it is borne in upon the physical eye. When Esherick first designed a table for the peculiar space needs of his own dining room, he was unconsciously answering similar needs in any number of homes where persons of taste and esthetic appreciation long for practical but beautiful forms created with consideration of their individual habits of living. It is in this relatively untouched field that the sculptor, given a free hand, can outshine the craftsman and the factory. By controlling the spirit of the design as a whole, the sculptor can breathe into it a pulsing life that is lacking in a majority of places built with less appreciation of the personality to be housed. A craftsman, like a pattern maker, works mechanically and mathematically.

**Spiral staircase in Esherick's studio, 1930, red oak, c. 10' high.**





**The Judge, 1936, wood on aluminum, 3' high,  
collection Judge Curtis Bok, Gulf Mills, Pa.**

matically. He can carry out instructions given verbally or in blueprint. He does his work well, but what he produces is exactly what he has been given to produce. When circumstances deviate from the expected, he is at a loss. The sculptor, on the other hand, knows that as work progresses it requires constant creative adjustments. He may not realize, of course, as would the mathematician, that in answering some form problem he has recourse to a French curve, since what he does is in instinctive reaction to his

innate feeling for form and balance in space. His entire creative process is a matter of growth, and the final achievement thus differs radically, as a rule, from the original sketch.

Then, too, there is subtlety in the choice of the particular material. Stone, wood and metal may, as a sculptor works with them, demand certain variations not considered at the inception of an idea, or may, through their own shape, character or grain actually change the original concept. So completely integrated do material and idea become that the two, as one, defy duplication. Superficially it is always possible to make two objects look alike; yet between the two lie creative differences that render them poles apart.

It is, in fact, the difference in their methods of production that gives the sculptor his advantage over the factory in the discriminating contemporary market. Exploited imaginatively, this could offer fascinating new problems in the development of forms and the use of materials. It is something no machine can ever render obsolete.

The artist with an ideal, however, can reach even into homes that would never be able to make expensive gallery purchases. Such clients have their own esthetic problems, just as Esherick had his when he built his studio and created its furniture. Even those able to afford high prices find it difficult to discover the piece of sculpture that will fit exactly into their particular environment. But if a client is wealthy and can build from scratch, Esherick creates the environment as well as the furniture and sculpture. What matters most to him, however, is the desire for possession on the part of the individual, rich or poor, since much of a sculptor's recompense lies in his client's delight in the thing he can produce. Thus the art problems of the millionaire and of the neighborhood doctor are of equal importance to him. "People may be little financially," says Esherick, "but they are big and wonderful in other ways, and God knows they appreciate and love every splinter!"



**Music room in house of Judge Curtis Bok,  
Gulf Mills, Pa., 1937:  
stone plastered fireplace and doorway,  
white pine grille  
with radio speakers and ventilator,  
white pine ceiling.**

After his training as a painter, in the days of Chase and Cecilia Beaux, Esherick turned to woodcut illustration and in the 'twenties discovered his creative affinity for wood. He lives in the woods, thinks in terms of its trees and creatures, and uses its material to hew his ideas. The first client who insisted on buying the table that Esherick had fashioned for himself was not so unlike the art commission that recently purchased *Reverence*, a tall, slim, physically weary, spiritually strong pilgrim leaning on a staff. Both felt to some extent the subtle lure of an object placed in an appropriate setting. For a long time *Reverence* stood among the equally tall, thin trees of Esherick's woods—peculiarly akin to them in feeling—and when it was exhibited last summer at the Third Sculpture International of the Fairmount Park Art Association, it was erected under a congenial tree in the outdoor gardens of the Philadelphia Museum of Art. Thanks to its purchase by the Ellen Phillips Samuel Memorial Fund, it will remain there permanently.

The character and quality of a young oak woods on a private estate are given emphasis by abstract oak sculptures that, in reality, serve as lampposts. In the sculptor's own woods a startled deer, hewn from a great tree trunk, peers over the underbrush as if, on discovery, it would dart back into the thick woods. Separated from its tree, *Reverence* would lose something of its cherished feeling. Stripped of its woods, the *Deer* would similarly seem awkward and out of place; for the aptness of the creation to its environment gives Esherick's work much of its peculiar charm, indoors or out.

The final simplicity of the design in any work of art is always disarming and deceiving. Years of study go into its shaping; for while a man may close his door on the world and live to himself alone, he nevertheless shuts in with him, not out, everything that he has gained in life experience—travel, knowledge of countries and peoples, art and artists and, in the case of Esherick, a love of nature, materials and oriental art. From the depths of such sources well up basic abstract forms that induce a mood. The sculptor, however, is irked by the frequent inability of the general public to accept an abstraction as such. Someone is always trying to see in a composition a familiar object; few are willing to allow the artist's creation to work its own magic.

There are others, however, who appreciate a certain elemental quality of design common to sculpture, furniture and the design of interiors. The open-tread stair in Esherick's home, for instance, with its answering shadowplay, is as effective an abstraction as any of the larger sculptures. The important thing is the establishment of a mood congenial with the existing or created environment.

In some instances Esherick gives a suave polished surface to a curved form, in others he hews roughly with an ax. His tools are simple, his forms basic, and whether he carves a figure or a radio cabinet he brings to each the same emotional quality of form in space. To him art is growth; growth belongs to nature; nature lives not only in man but also in the woods and the fields. That is why he likes to see his sculpture placed outdoors. If it is perishable—what of it? Nothing lasts forever. Trees die. Other trees grow. If it is so in nature, why not in art?



*Twin Twist*, 1944,  
oak, 15' high,  
collection of the artist.



*Reverence*, 1942,  
black walnut, 12' high,  
formerly in Esherick's woods,  
Paoli, Pa.,  
acquired by the  
Ellen Phillips Samuel  
Memorial Fund from  
3rd Sculpture International of  
the Philadelphia Museum of Art,  
photograph Kanaga.

RICHARD F. BROWN

## *Impressionist Technique: Pissarro's Optical Mixture*

In spite of all that has been written on color and light in the theory and practice of impressionist and neo-impressionist painting, a great deal of confusion on the subject still exists. Many interpreters maintain that the so-called process of "optical mixture" is paramount in impressionist technique. In recent years, however, the tendency has been to minimize its importance; and, certain statements of the artists themselves to the contrary, some critics have denied that optical mixture had any place whatever in the technique actually used by impressionists. Thus J. Carson Webster, in an excellent discussion of this problem entitled "The Technique of Impressionism; a Re-appraisal" (*College Art Journal*, Vol. IV, November 1944), corrected many common errors about optical mixture but went too far in his principally negative conclusions, even denying that the artists themselves had a clear idea of what they were about.

Most of the contradictory points of view found in discussions on the subject have been reached by reading documents, such as letters or recorded statements of the painters, then deciding what is meant by optical mixture, and then looking at the paintings to see if they substantiate the conclusions. A better understanding of the problem may result if we try first to define what is on the canvas, then to compare this with what we see in nature, and finally to relate these findings to the historical documents.

This method entails a certain amount of atomistic analysis of paintings which unfortunately tends to do violence to the kind of unity essential to a work of art. It also requires reliance upon a color system and a color terminology derived from the scientific study of color. The use of such a system and of what may seem an overly technical vocabulary does not mean that the painters whose works we study knew or painted according to this system or thought in this terminology, but that these are merely means by which we may describe the facts existing on the canvas and determine the principles of color vision involved in perceiving these facts.

The works of a single artist, Camille Pissarro, may be chosen as illustrative. Although he never exemplifies the extreme ideal of impressionism, as does Claude Monet, Pissarro's total stylistic development presents, as much as that of any single painter can, all the technical methods and stylistic concepts adopted by the impressionist school in general. Pissarro, as the most constant and inveterate experimenter of the entire group, thus serves as the best barometer of impressionist trends in technique and style.

In order to discover one of the specific factors in Pissarro's technique that contributes strongly to the effect of bright sunlight, for example (only one of his principal aims), we may analyze the tonalities he employed in two paintings that achieve this effect.

The *Factory Near Pontoise* (Fig. 2), painted in 1873, is typical of this period in Pissarro's development. The simplest way to indicate the tonality of the artist's palette at this period is by reference to the three-dimensional tone-solid system, which best expresses in an elementary way the world of light and color.

Most people are familiar with some such graphic representation of the various dimensions of color as that shown in Figure 1. The central vertical axis represents what may be called either brightness, or value, or total amount of white light (at top) in relation to total absence of light, or black (at bottom). Various points around the solid, within the 360 degrees of the circle, represent differences in hue—that is, the specific spectral wave length of the light: its redness, greenness or blueness and so forth. Distance away from the central, or neutral, black-to-white axis, towards the perimeter of the circle, indicates what might be called the saturation, chromaticity, or intensity of the particular hue. Thus, if blue falls at A on the color circle, and is at B level of brightness, we can specify its saturation or intensity by indicating a point on the horizontal measuring line C. For the purposes of this discussion, the customary terminology will be used as follows: *value* to mean the degree of darkness or lightness in respect to the total amount of white light present; *hue* to mean the redness, yellowness, blueness and so forth; and *intensity* to mean the amount of hue involved.

Attempts have been made to represent such a concept of color by matching up specified positions in all parts of the theoretical tone-solid with actual samples of color. The systems most widely known and used are those of Munsell and Ostwald. It is instructive to try to match the separate touches of pigment of some of Pissarro's paintings with individual small samples taken from the Ostwald manual. Perfect matches can seldom be found, of course, because of the unavoidably limited number of samples in the manual; nevertheless, a judgment made by means of a carefully specified and standardized color system is certainly more reliable than one made independently by an eye subject to all the deceptions of surroundings, colors, changing illumination, etc. The use of such a standard enables us to make a more accurate check upon the range

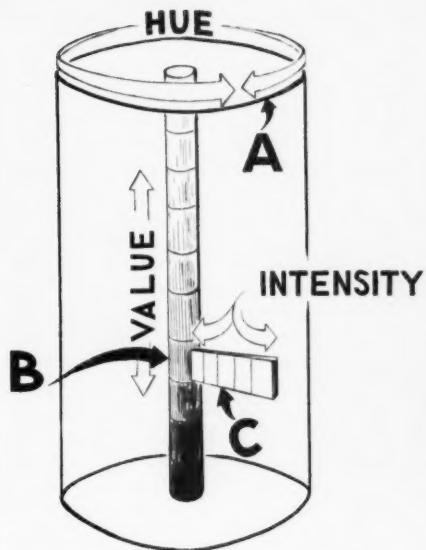


Fig. 1. Tone-solid showing relations of value, hue and intensity.

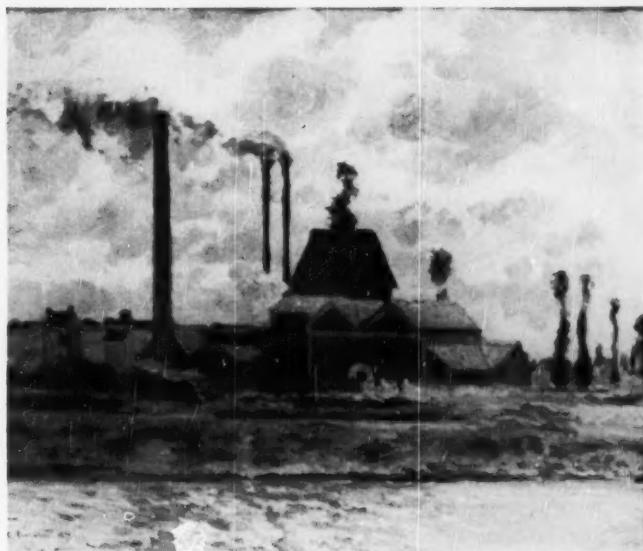


Fig. 2. Camille Pissarro, Factory Near Pontoise, 1873, oil, 18 x 21 1/2". Springfield (Mass.) Museum of Fine Arts.

of color used by the painter.

In examining Pissarro's painting of 1873 in this manner, we are impressed by two facts. First, Pissarro uses as complete a range of values as possible. His actual pigments go all the way up to pure white and as far down towards black as they can while still retaining any appreciable amount of hue content. He uses a number of devices, such as abrupt contrasts of value or hue to make the whites seem whiter and the darks as deep as possible. Secondly, in nearly all the colors he limits his range of intensities to a surprising degree. In this painting, amazingly few of the smaller colored areas extend farther away from complete neutral than Ostwald's second step. This means that the intensity range is restricted, for the most part, to less than thirty percent of the total range that can be attained by ordinary oil pigments.

Ten or fifteen years later, the tonal scheme in the majority of Pissarro's paintings is reversed. In *Spring Pasture*, for example (Fig. 3) hardly a touch of color goes more than halfway down towards black from white, and most of the strokes of individual color are quite intense.

Presented diagrammatically, the change in tonality can be indicated as in Figure 4. A is the range of color in the earlier painting, with the greatest possible extension of values combined with a narrow restriction of intensities. B indicates the color range of the later painting, with a restriction of all values from about midway on the scale up to white, combined with a greater saturation of most of the intensities.

What are the reasons for this variation in color scheme? They are, of course, infinite. But how does each tonality contribute to the effect of bright sunlight? Even in this lesser question there are a number of factors, but we may choose one as an illustration, that of surface reflectance of neutral light.

Any colored object in light reacts, in relation to the eye, in accordance with its inherent potentialities of hue, intensity and value. In total darkness, therefore, any object may be thought of as being at the zero point of value, hue and intensity (Fig. 4 C 0); that is, invisible. If it is brought out into the light of a room, it will move up in value and out towards a fuller intensity according to its specific hue (Fig. 4 C 1). If taken to the window, its intensity and value will continue perhaps to the point indicated by Figure 4 C 2. Outside in the bright sunlight, it will reach its maximum intensity (Fig. 4 C 3). When the illumination is increased, however, something else happens in addition to the selection of wave lengths or the partial absorption of white light. That is, the object not only acquires its color, but causes a certain amount of illuminating light to bounce off the surface of the object without being partially absorbed or selected. This neutral surface reflectance tends to increase in direct ratio to the amount of illumination and has the effect of neutralizing the color beneath it. Hovering over objects in strong illumination, this reflectance contributes very strongly to our realization of the presence of both the envelope of atmosphere around objects and the dominating light source itself. The critic Durandt recognized this phenomenon in his apology for *La nouvelle peinture*, written in 1874, when he said that the most important single contribution of impressionism to date was its recognition that "great light" neutralized all things. This explains at least partially the tonality of Pissarro's painting of 1873.

What about *Spring Pasture*?

By raising all the values and extending the intensities, Pissarro was trying to increase the total *volume* of light coming to the eye—in other words to approximate more closely the total amount, or impact, of light that the eye would receive from the scene in nature. Oil pigments cannot, of course, compete with the strength of sunlight,



Fig. 3. Camille Pissarro, Spring Pasture, 1889, oil, 25 5/8 x 27 1/2", The White Fund of Lawrence (Mass.), on loan to Museum of Fine Arts, Boston.

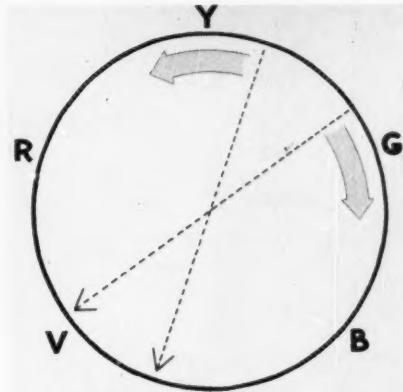


Fig. 5. Neutralization and fluctuation of complementaries induced by adjacent hues.

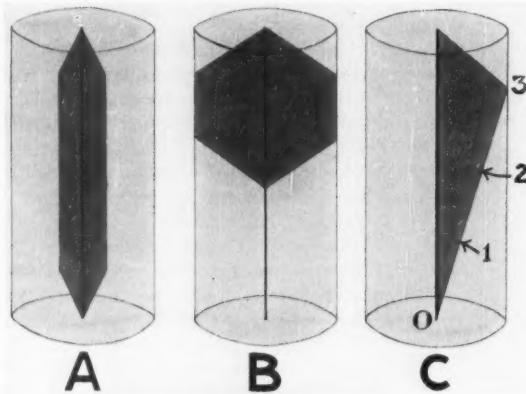


Fig. 4. A: Color range in Factory Near Pontoise, 1873.  
B: Color range in Spring Pasture, 1889.  
C: Effect of Increased Illumination on relation of value and intensity.

just as even an extended value scale in pigments cannot achieve the degrees of contrast that the eye experiences in looking at nature. In the more traditional handling of tones (Fig. 4 A) the shadows, half-shadows and lights maintain on an unavoidably reduced value scale the same relative positions as the corresponding tones in nature, and thus a sense of reality is conveyed. In the later handling of tones (Fig. 4 B) the adaptation level of the eye is raised in the absolute sense, and even though the level cannot possibly reach that of a sunlit landscape, the necessary adjustment of the eye to a higher total value level plus the greater range of intensities helps to convey the reality of open air sunlight. Pissarro often used white frames for his later works in order to augment this effect (as well as to attain tonal harmony).

What happens to the intensities of objects when illuminated to such high levels? As described before, the

amount of neutral surface reflectance increases; but so does the intensity. An increase in light enables any object to increase its selectivity of wave length of its specific color. Which does the eye perceive—the greater intensity of color, or the greater amount of neutral surface reflectance? Both: variations in angle between our eye and the objects, differences in angle between the light source and the objects, differing atmospheric conditions near the various objects, differences in our attention towards the scene before us, differences in our knowledge of the many objects before us and so forth, usually result in a fluctuation between the intense color of the objects and their neutral surface reflectance. Obviously, a palette using only the relatively neutral tones cannot represent this visual experience.

Although from the standpoint of pure physics the intensities could be pushed to extreme degrees by an increase in illumination, the limitations of the human eye make this *visually* unappreciable. The eye will remain sensitive to different hues and intensities up to a certain point; beyond this, any further amount of light fatigues the receptors which make distinctions of hue and intensity possible, and a whitish or neutral glare appears upon objects. The eye, however, constantly renews its efforts to identify the hue and intensity of the objects it perceives, and therefore in brightly illuminated scenes some degree of fluctuation between intensity and neutrality results from this limitation of the adaptation level of the eye. Here again, a painting in restricted intensities cannot reproduce this visual experience.

To achieve the scintillating, sunlit effect that fascinated Pissarro, the full intensity of objects, combined with the neutralizing effects of brilliant illumination, must somehow be expressed in paint.

In order to do this, Pissarro in at least one phase of his work kept his individual touches of pigment at fairly full intensity and modulated this intensity by juxtaposition of tones, thus maintaining a greater total volume of light

coming from the painting to the eye of the observer. To be sure, he used in this type of work a great many touches of pure white pigment, which has the desired dual effect. The small spots of neutral white are interpreted as surface reflectance or glare, but beside them, in accordance with the laws of simultaneous contrast, the touches of color seem more intense than they would beside tones of a lower value. The intensity of the larger areas is enhanced by placing yellow-green trees against blue sky, or reddish earth against blue-green grass, or similar arrangements whereby simultaneous contrast between more or less complementary hues increases the intensity of each. Within these larger areas, however, depending upon their position in the scene, Pissarro restricts the hues to those that are very close to each other on the hue circle. The principle behind this may be explained by a diagram such as Figure 5. Each color induces its complementary. Each induced complementary is added to the adjacent hue so that in addition to a neutralizing tendency, a fluctuation or tendency to separation between the two adjacent hues results. Because of the high value level and full intensity of many of the colors, this effect of fluctuation and neutralization seems much more appreciable than it would at low value and intensity levels. This system of coloration was known at the time as the "small interval," and we can see Pissarro repeatedly using it and adjusting it beautifully to the representation of space and light. In *Spring Pasture*, for example, the separate touches of color in the grass of the foreground range all the way from yellow-green to violet. In the field just beyond the hedge, the violet and blue-violet touches disappear, and in the farthest field the range of hues is limited to a small segment in the yellow and green portion of the hue circle. This principle applies also, of

course, to other objects in the picture, the play of red-orange touches in the blue shadows of the foreground, for instance, being minimized or omitted entirely in other shadow areas, depending upon their position in the scene. A much simplified scheme of Pissarro's use of the "small interval" and of complementaries is shown in Figure 6.

This is only one instance of the manner in which color may be modified without changing the physical nature of the coloring material. It is so referred to by the principal sources of impressionist and neo-impressionist theory: Michel Chevreul in 1827, Hermann von Helmholtz in 1857 and again in 1870, Ogden Rood in 1879, David Sutter in 1880 and Delacroix in some of his notes on color.

In 1888 the American critic, William George Sheldon, asked Pissarro to define impressionism. Pissarro answered that there were two main principles: don't mix pigments; study the complementaries. He added that any student could comprehend the theory within a few minutes but that to achieve harmony and representation through its mastery took years of painting. He also said that what the impressionists sought above all was to study what they saw in nature.

The optical mixture practiced by the impressionists, therefore, does not necessarily mean the fusion of blue and yellow to achieve green (which is impossible), or even the fusion of red and blue to achieve violet (which is hard to illustrate by examples). Recent criticism has disposed of these fallacies quite effectively, but in doing so has gone too far in denying any place whatever to so-called optical mixture. An attempt to discover from their *paintings* what the impressionists meant by this term leads us to conclude that they understood what they were doing and had good reason for doing it.

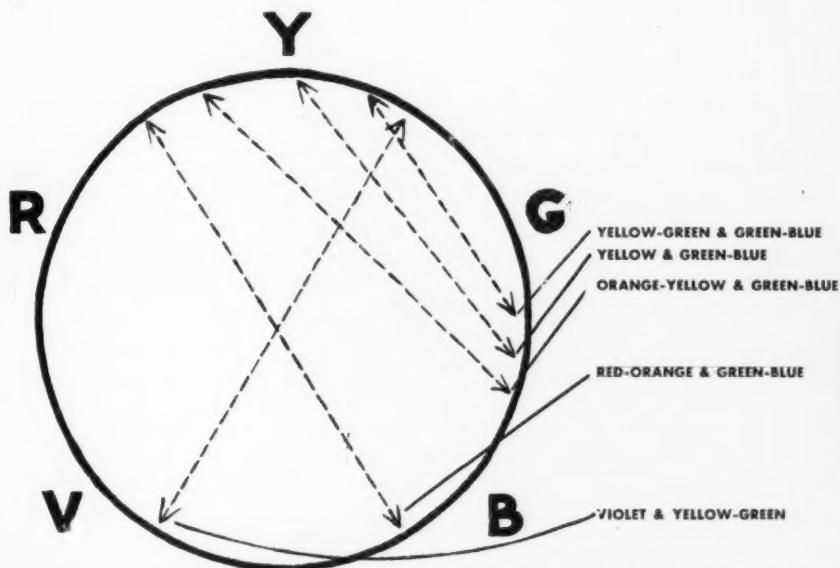


Fig. 6. Detail of Fig. 3 with diagram showing Pissarro's color system.

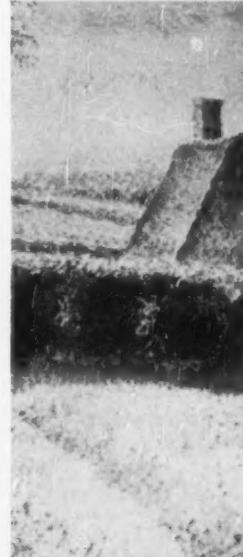




Fig. 1. William Holbrook Beard, *For What Was I Created?*  
1886, oil, 20 $\frac{1}{8}$  x 16", Brooklyn Museum.

SHORTLY before the eventful meeting at the Union League Club in 1869 which launched the Metropolitan Museum of Art, the self-made millionaire, Mr. Henry Keep of New York, who had risen from the poorhouse to presidency of the New York Central Railroad, "purposed devoting some of his wealth to the foundation of an Art Gallery," to quote an article by J.R.G. Hassard in *Scribner's Monthly* for 1871 (pages 409-15). "It was for him that Mr. Beard first sketched the remarkable plans which we have chosen to illustrate this article. . . . Let us say at once, however, that between the Metropolitan Museum Committee and what . . . we may call the Beard movement, there is no hostile rivalry. They originated independently and thus far they have worked independently, but there is no reason

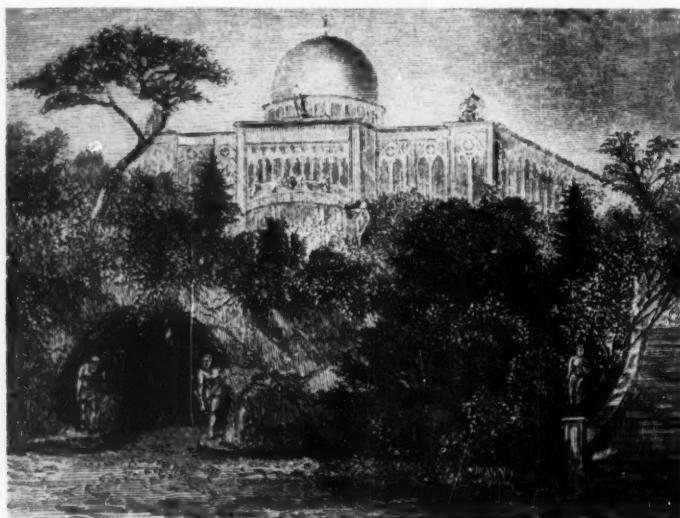
JOHN I. H. BAUR

## *The Beard Movement*

why they should not come together after a while and unite their efforts in a common cause."

Of all the odd structures which have been proposed (or built!) for American museums, William Holbrook Beard's is surely one of the most fanciful. It is also an interesting document in a little-known aspect of Beard's work, for he is remembered today chiefly for his "humorous" and satirical paintings of animals engaged in human activities (Fig. 1). Yet in his *American Painters* (1879), Sheldon reported that Beard tired of his animal pictures, which were immensely popular after about 1860, and would have preferred to pursue more fantastic subjects such as *The End of Time*: "Death carrying off Time in his arms, amid the crash and destruction of all things. The artist proposes to

Fig 2. Beard's design for an art museum in Central Park.



model these figures in clay, life-size. Like Leighton, the Englishman, and Doré, the Frenchman, he has a *penchant* for sculpture."

Sheldon also saw in Beard's studio a "rough draft of a model" for a huge monument to California, designed at the invitation of James Lick, but never built. Its principal features were "a colossal figure representing California . . . seated upon a pedestal at the base of which are wild animals and the pioneer; above them Painting, Poetry, and the other Fine Arts; while still higher, at the feet of the colossal figure, stands Science."

Of Beard's imaginative projects for sculpture, the museum designs published in *Scribner's Monthly* are the only surviving examples known to me. The building itself, showing but faintly in the background of one of the wood engravings (Fig. 2), was apparently gothic revival surmounted by the dome of Taj Mahal. Beard's interest centered, however, on the approach, described by Hassard as "a wide and well-ventilated tunnel" (Fig. 3). There was also a second subterranean entrance (Fig. 4), the two converging in a grotto (Fig. 5) from which stairs and another tunnel led into the museum.

Starting at the main entrance, the elaborate iconography was described by Hassard as follows:

On either side stands a colossal stone figure: Ignorance, with threatening aspect, and Superstition, with repulsive mien, barring the avenue to aesthetic culture. Passing these grim giants, we find ourselves in an irregular and slightly tortuous subterranean roadway, with rough-hewn rocky sides . . . In the obscurity of this passage, symbolical of the rude origin of art, huge carven forms of beasts glare upon us from the shelving rock. The whole way is lined with figures, typical of the difficulties to be overcome before the student enters into the real enjoyment and comprehension of the beautiful. In the distance is seen a light ante-chamber, where another colossal figure, a benign old man, who may represent perhaps the guardian genius of the place, sits by a staircase, surrounded with fragments of ancient armor. The recumbent image of a naked youth looks upon him from above, and strange animals crouch upon the rocks by his side. Here the visitor finds himself at the portals of Art. The winding steps at the back of the old man lead to an elevated gallery of statues, effigies possibly of the famous characters of recent times. A tablet of stone bears the names of the founders of the Museum, and beneath it Time lies sleeping—a delicate intimation of the immortality of fame which will reward the gift of a thousand dollars or so to the Museum. Various passage-ways branch off from the room. One, guarded by grotesque antediluvian animals of immense size, leads out to the open air, and through it there gleams a vista of trim lawns and waving trees. Another mounts by broken flights of steps to galleries of sculpture, and so into the Museum proper.

"But it is not for these curious forms alone that his work has interest and value," Hassard concluded. "It will suit any style of architecture" and provides a panorama of art's progression "from the representation of natural objects up to the realization of ideal forms, and the embodiment in marble of the purest poetical conceptions."

NOTE: Figs 2-5 are from wood engravings illustrating J.R.G. Hassard's article in *Scribner's Monthly*, New York, 1871, and are reproduced by courtesy of the Brooklyn Museum.

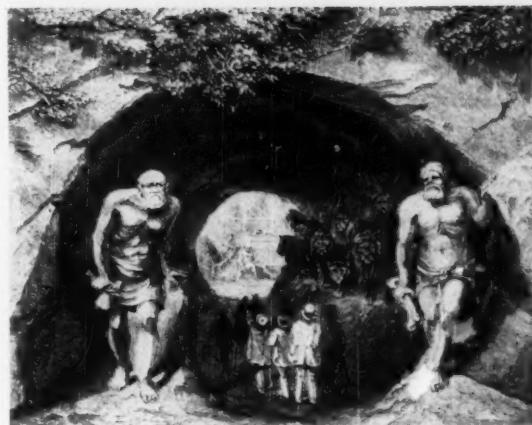


Fig 3. Main entrance of Beard's proposed art museum.



Fig 4. Second entrance of Beard's proposed museum.

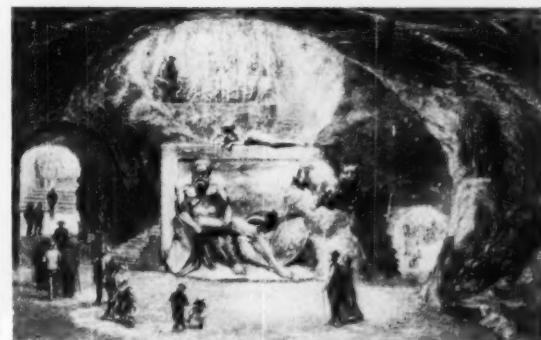


Fig 5. Inner grotto or approach to the museum.



## RICHARD J. NEUTRA

### SIGNIFICANCE OF THE NATURAL SETTING

**R**OMAN as well as hellenistic architecture reached a stage when, in the full sense of the word, it was "international." The so-called "classical" government buildings which the Victorian age fostered from Hongkong to Bucharest and Buenos Aires were likewise quite similar to each other and appallingly oblivious of locality. It is, nevertheless, contemporary architecture which has been singled out for attack. It has been assailed especially as standardized and repetitive, as indifferent to the diversity of specific and regional circumstances. Whatever may be the truth of this general accusation, I for one have always felt much attracted and inspired by the singularity of a problem and its peculiarities.

First of all there are the variegated human beings to be dealt with—both those who are responsible for the construction and those who intend to use the contemplated structure. Methods employed by building labor and building craft, as well as the social mores and economics of dwelling within a community, are extremely diversified from place to place even today.

No less determinant for creative building design is the climatic environment and the over-all surrounding landscape. As it appeals to all our senses, we should appraise it as an entire sensory constellation, so to speak, into which any new building must be composed. The supreme test is whether the structure can become happily assimilated. We

*This article is from a forthcoming volume of essays by Mr. Neutra entitled Survival Through Design.*

**House in the Colorado desert:**  
above, west front;  
left, view over guest patio to southwest.

must not malign modern architecture by implying that it has less interest or less capacity for fitting into natural settings than had its predecessors.

From the stone age to native villages of the present, innumerable examples on islands and continents can be cited as demonstrating the inborn human talent for utilizing esthetically the full potentials of a site. If more recently designers have fallen short in this respect, their failure must often have been due to a sort of pinpoint preoccupation with their particular single object. The problem may have been narrowed down too much and the structure thus unjustly segregated from the total impact that it would produce when anchored in its surroundings.

A building may be shaped flamboyantly in free curves or rustically textured in rough-hewn redwood and crudely worked stone, but in any case it is, after all, a geometrically simplified construction set in the midst of a natural scene. At best it can be camouflaged by superficial attempts to mimic its surroundings. Yet instead of being an outcropping rock or a sprouting plant, it must always remain a man-made insertion. Instead of growing from sap-drawing taproots, it stands on carefully waterproofed foundations placed in excavations neatly dimensioned in blueprints. For ages buildings have been designed to exclude the elements, to repel the atmospheric influences rather than to absorb them, as organisms do, for the vital processes of assimilation or nourishment.

While manifestly a foreign body in the landscape, a building can nevertheless be virtually fused with it. Together with its appendages, it can interlock convincingly with gradings of the site. Its fenestration can relate intimately to views, and the shading projections of its roof to the orientation. It can mirror its setting like a pool of water by the reflections of highly polished, impervious surfaces of glass and non-corrosive metal. And it will mirror not only the hills, the sea, the trees, but also the clouds, the changing illumination of every hour, the many moods which every natural setting offers over a period of time. It can be designed to glow in the last glimmer of twilight like an alpine peak over a lake. It can be made to silhouette itself somberly against the horizon or appear as a light apparition against masses of dark foliage.

No afterthoughts of landscape, however effective in themselves, can fully compensate for whatever is missing through an original failure to conceive the newly designed structure as truly a potential part of its setting.

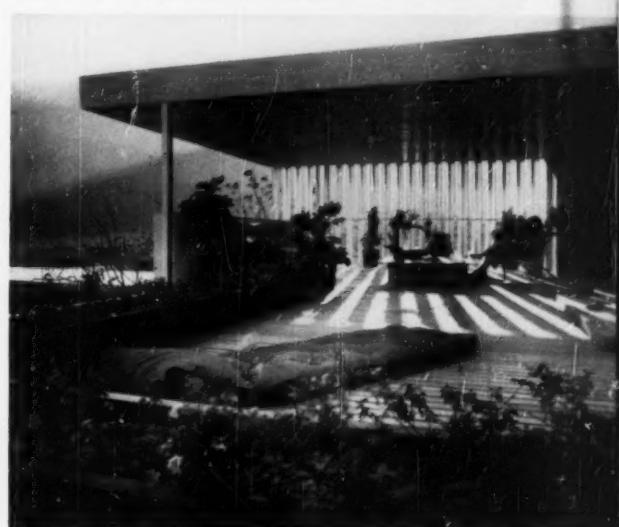
Geometry was originally a most practical activity and as such deserves full respect. Yet after it had evolved into a set of abstract principles, it exerted an intensified, self-conscious and controversial influence on building design from the classical period through the middle ages into the renaissance and subsequent revivals. Euclid became the mythical patron of the medieval builders' guilds of practical craftsmen, later supplanted by architects who, like Christopher Wren, were theoretically trained as mathematicians. Every American metropolitan gridiron plan and many small-town checkerboards seem to boast an avenue named Euclid—so great has been the preoccupation and infatuation with geometry on the part of surveyors, sub-dividers of land and street-naming city fathers. Inorganic straightness, measured angles, symmetry have come to dominate unduly the minds of designers.



House in the Colorado desert, view towards mountains, late afternoon.

Yet the Greeks developed not only geometrical abstractions but also an exemplary profound, almost ritual intimacy with every natural spot in which they lived, pastured or worshipped. Each cliff past which they rowed or sailed their ships over Homer's "wine-dark sea" assumed for them an animated personality. To the Greeks, landscape was not anonymous, nondescript, raw land to be mechanically subdivided. The rectangular parcelling of Manhattan may have descended from the Miletos of 600 B.C., where the influential Hippodamas served as director of city-planning for that irregular peninsula site. But on the whole, grand geometricity and symmetry is more Roman than

House in the Colorado desert, patio screened by vertical aluminum blinds.





Warren Tremain House, Montecito, California, over-all view from north.

Greek. It became devastatingly abstract during the baroque period of the seventeenth and eighteenth centuries, when absolute monarchs thoroughly enjoyed passing decrees effective over nature and people alike. Fashions in costume and hairdo, like the cutting of yews and box-hedges into geometrical forms and of foliage masses into straight walls, or again like the molding of brick walls into undulating forms or of stucco into vegetable shapes and *rocailles*—all reflected a calculated demonstration by the all-powerful

ruler that nothing was a given quantity to him, and that everything, even nature—human and otherwise—could undergo metamorphosis at his will and command.

In the two centuries that followed the great enlightenment and the revolution, naturalism, with its renewed respect for nature, and humanism, with its implied trust in the natural qualifications of man as a well-rounded, fully endowed whole, have made steady but varied (we might say variegated) progress.

Warren Tremain House, Montecito, California, view from entrance drive.





*Warren Tremain House, Montecito, California, open radiant-heated terrace seen through sliding doors of living room.*

Modern architecture, it has appeared to me while devoting myself since early student days to biological thinking and research, is only a belated camp-follower of that great campaign for a return to nature. Of course nature is no longer "animistic" or "anthropomorphic" as it was for the Greeks, nor is it sentimental and romantic as it was to the followers of Jean Jacques Rousseau, promenading in English gardens of the late eighteenth century.

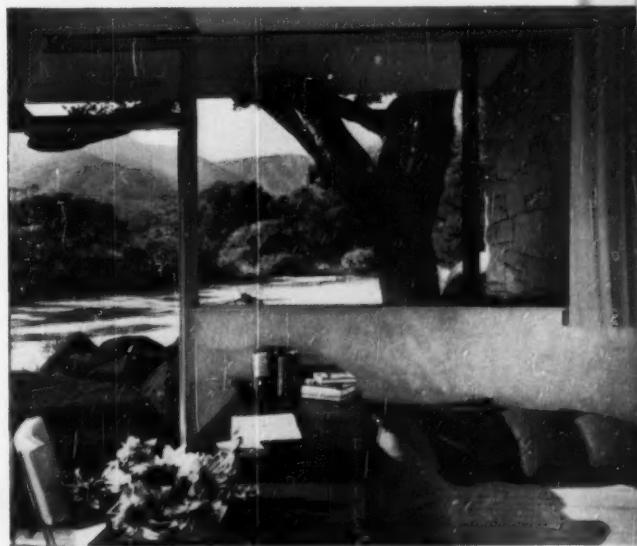
The natural setting is not only a landscape appealing to our eyes: it is the all-inclusive constellation of sensorily perceived and organically effective circumstances. There is no point at which esthetics can be said to begin and utilitarianism to stop. In fact this implied dualism between beauty and use is "unnatural," because it has no counterpart in nature or in our own organisms. A fish is not ten percent beautiful and ninety percent practical or utilitarian. Its streamlined shape and flexible but waterproof surface is a practical, operational adaptation to the liquid medium through which the fish moves with superb ease. It appears objectively useful while at the same time providing subjective psychological satisfaction to the beholder.

Single objects or total settings may have a wholesome or a detrimental impact on all our senses—of which, according to modern physiologists, we have not five but millions. But among all these senses no special "sense of beauty" or sense of utility has been discovered. Our natural response is not divided in this way: it is an all-around, fused and indivisible response of the total nervous and cerebral system. Energy waves are stirred up at receptors; they flood and ebb in characteristic patterns through our entire ego, as *Gestalt* psychologists have tried to describe it. The names which have been given to parts of this unified physiological complex have been established for purposes of anatomical description only. We must beware of picturing our internal processes as if they were really separable. The

older philosophers tended to split off and segregate such items as will, reason or emotions. These abstract conceptions are now hardly applicable to any proper description in contemporary terms of brain and nerve phenomena.

The modern functionalist is a functionalist in view of the total and inner functioning of man as a consumer. The human species, depending on such vital functionalism and understanding its inner workings, will have to survive through design.

*Warren Tremain House, Montecito, California, view from interior showing overhang cut out to preserve tree.*



Design is man's singular chance and peculiar tool with which to insure or wreck his future. Other animal and plant species have not to any great extent altered their environment according to plan. They have been the victims of their natural environment. They have made successful or incomplete adjustments, have survived or vanished from the earth or have changed into ever modified forms. Man, who for eons has tinkered with his environment, now in an age of vast energy accumulations, masses and velocities, has arrived at drastic and suicidal situations. Urbanized populations have always had to be regenerated from without. They have threatened to succumb to their own exudations, waste, density, traffic jam and all. Every technical invention has had its unforeseen and unwished for by-products. Mechanization, wonderfully organized, has gotten out of hand. It "took command," as Gideon has shown, but only according to partial and conflicting plans, without achieving an organically bearable, all-embracing harmony.

Over-reverence for mechanics has had its unavoidable course in cultural history, from the clockworks of the late middle ages to water ballets and automata of the eighteenth century, through all the self-controlling household machinery of the miracle kitchen of tomorrow. A counter-balance must be found in a heightened respect for physiological needs and an ever increasing understanding of them, based on a new systematic empiricism rather than on abstract speculation. Contemporary architecture cannot dodge this program but must develop it.

The arts have long moved away from the outmoded vulgar materialism of the nineteenth century—a materialism

which did not yet anticipate modern biological views. Now such concepts can no longer be naively ignored. Architecture must follow suit. It has followed slowly and in general has now reached the approximate level of literature when Emile Zola in the Paris of 1880 wrote his biological novels on the environmental fate of individuals, families, social groups—prostitutes in slums or miners suffocating underground. Architecture has also just reached the level of the impressionist painters who two generations ago preached a return to nature through modern scientific observation rather than through old-fashioned romanticism.

In conclusion we may add: Architecture was from the outset less concerned than early sculpture or painting with the imitation of nature. It may, in fact, almost appear the forerunner of abstract production in those other arts. Architecture is nevertheless anything but abstract in its inalienable, wholesome and very concrete relationship to human nature, which must be intimately understood in all its responses to the planned outer setting.

The architect of the future, biologically minded and informed, will produce his shapes without superficial mimicry of nature—but catering the more sensitively to all subtle natural requirements. These he will gauge with creative sympathy, both by intuition and by scientific method as well.

To switch on and to co-ordinate the multitude of human responses that can be activated within a designed environment and by its impact on us, is the true art of architecture—not merely the joining of dead materials to produce one structure or another, isolated and divorced from the setting of life.

House of Dr. David Treweek overlooking Silverlake, Los Angeles, southwest corner showing living room and terraces.





## HANS HILDEBRANDT OSKAR SCHLEMMER

TOWARDS the end of his life, Oskar Schlemmer judged in retrospect that the years from 1920 to 1929, which he had spent at the Bauhaus in Weimar and Dessau, were probably his most productive period. There, at the most progressive art school in Germany, he had been closely associated with Walter Gropius, founder and director of the school, and with Feininger, Kandinsky, Klee, Marcks, Moholy and Muche as his colleagues on the faculty and fellow-workers in co-operative projects. All the members of this select circle were creative minds of pronounced originality, and all were in a sense prophets of the spirit of the age, which each interpreted after his own fashion. Their agreement upon fundamentals and their disagreement or even opposition in matters of detail were equally essential to that vital tension in Bauhaus work and teaching that proved so attractive to the progressively minded young. Each of the masters at the Bauhaus advanced continually in competition with his fellows, yet each at the same time pursued his own selfcharted course. Their ultimate goal was the rebirth of a great, encyclopedic art such as past ages had possessed but which the nineteenth century had lost. Under the leadership of architecture, all arts, handicrafts and industry too were to unite in fulfilling their several tasks in harmony.

Of the first generation of Bauhaus masters, there remained in Germany after 1933 only the sculptor Marcks (now in Hamburg), the painter Muche (now at the Art School in Krefeld) and Oskar Schlemmer. To the irreparable loss of German art, all the others emigrated to new fields of productive endeavor abroad: Gropius, Feininger and Moholy going to America, Kandinsky to Paris, and Klee to his native Switzerland. A second generation of Bauhaus masters, trained by the first and today, with few exceptions, resident in the United States, is represented

by men like Josef Albers, Herbert Bayer, Marcel Breuer and Schawinsky. Bauhaus men, scattered over the earth, still constitute a closely knit fraternity carrying on the spirit of the founders.

Oskar Schlemmer was a muralist and panel painter, a sculptor, stage designer and choreographer. The two basic propensities of his nature—on the one hand to rigid order, clarity and measure, on the other to free play of fancy—were unified by his belief in the primacy of the spiritual and his deep-rooted predilection for the mysterious and magical. They made of him simultaneously a structural artist in the plastic arts and a fantasist in the realm of the dance and the stage. His infallible sense of form was at once a joy and a torment. While it gave him creative power, it also rendered strict judgment upon the work created, for Oskar Schlemmer applied to all his achievements the criterion of his exalted concept of art: "Paintings are revelations of the divine through the human medium called 'artist'; they are a language of forms and colors of mystic origin, reawakening that revelation in 'others' and permitting them to participate in it indirectly." The severe self-criticism imposed by such a conviction even extended to the destruction of works found wanting. Evidence of his tireless struggle for perfection is the striking fact—otherwise inexplicable in an artist so rich in invention—that he constantly repeated the same pictorial subjects—*Concentric Group*, *People at Table*, *Space at Rest* and the like.

Schlemmer was born in Stuttgart in 1888 and studied there at the Academy under Adolf Hözel. A great teacher, Hözel gathered around him all the forward-looking young men, sensitively directing each one—however self-willed and stubborn—along the path his own nature apparently meant him to pursue. Among this group of fellow students Schlemmer found Willi Baumeister especially congenial.

Another man whose influence lasted throughout Schlemmer's life was the Swiss Otto Meyer, a few years his senior in both age and maturity. The close friendship between the two men grew in 1912 when Meyer, a native of Bern, settled down at Amden above the Wallensee; it ended only with Meyer's death in Zurich in 1933. Their exchange of ideas, to which Oskar Schlemmer soon contributed as much as he received, was carried on by uninterrupted correspondence and by occasional conversation dealing not only with questions of artistic creation but also with the most varied intellectual, literary and social problems. The affinity of the two did not exclude contrast and opposition, for Meyer was more self-contained and certain of his goal, while Schlemmer's temperament was more versatile and restless. The comprehensive monograph which Schlemmer wrote after his friend's death is not only one of the finest biographies of an artist but is also, unwittingly, a lasting tribute to Schlemmer himself as well as to Meyer.

The years of study at Stuttgart were interrupted in 1910-11 by a profitable stay in Berlin, where Schlemmer familiarized himself with all the incipient movements of promise both at home and abroad. Of lasting significance was the impression made on him by Cézanne, traces of whose influence are to be found in many of Schlemmer's early works. He was also impressed by Derain, Rouault, and the neo-impressionist Seurat, whose structural bent made him the French artist most closely akin to Schlemmer in spirit. In Berlin he produced his first independent works, the *Grünewald Paintings* with their color scale of red-orange, brown, green, white, gray and black. Their subject matter is a villa surrounded by trees; their formal motive is the contrast—clearly stressed at the expense of realistic detail—between the static geometry of architecture and the dynamic rhythms of curving trunks and masses of foliage.

**Grünewald Landscape, 1912, oil, private collection.**



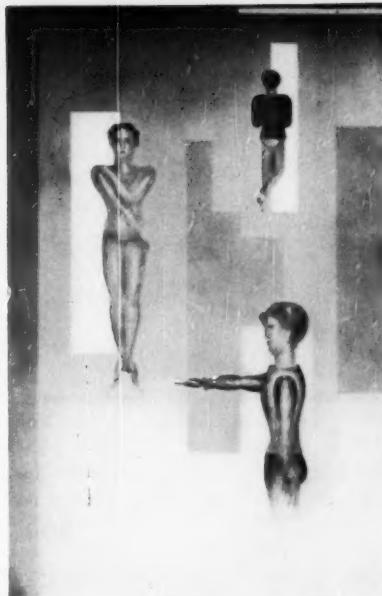
On his return to Stuttgart, Schlemmer continued to paint landscapes of this type until he became absorbed in a new set of problems posed by his ever increasing tendency to abstraction: the still-life as a means of analyzing questions raised by Cézanne; the interior carried to an extreme wherein objectivity becomes almost completely dissolved; and the human head, not as a portrait but with its features reduced to basic forms through light and shade. In 1914 Schlemmer also had his first experience as a muralist, when he, Baumeister and Stenner were commissioned to decorate the lobby of the central pavilion at the German *Werkbund* Exhibition in Cologne with scenes from the city's cycle of legends.

During the years of the First World War and immediately thereafter, Schlemmer laid the foundations for his subsequent efforts to fuse the world of geometric forms with that of organic nature. In tackling the problems of pure abstraction, that is, of abolishing the last semblance of concrete materiality, he proceeded in a manner distinctly different from that of Kandinsky. Schlemmer worked exclusively with geometric elements, through which he strove to solve the secrets of two-dimensional painting in terms of the laws of surface tension. Hence his early preoccupation with elementary divisions of rectangles into varicolored parts. Climax and conclusion of his purely abstract phase were attained in his *Picture K*, so called because this letter, incorporated in the work, embraces all linear directions: vertical, horizontal, oblique and counter-oblique. The goal of the painter now became the representation of figures subjected to the process of geometrization. His symmetrical, decorative compositions, growing ever freer and bolder, have no parallel elsewhere in modern art. Schlemmer's total renunciation of nature is apparent both in the way he combines gold and silver with white, black and rose, and in his two-dimensional treatment of objects through expressive contours. No trace remains of allusion to space and mass, and in most cases there is no drawing whatsoever within the outlines. These early works, at once severe and graceful, captivate through a secret charm. In the last important example of this phase, the *Design with Figures*, the tension of the two-dimensional surface begins to be enhanced through tension within an irrational space. Here is the first indication of the basic problem of his subsequent periods.

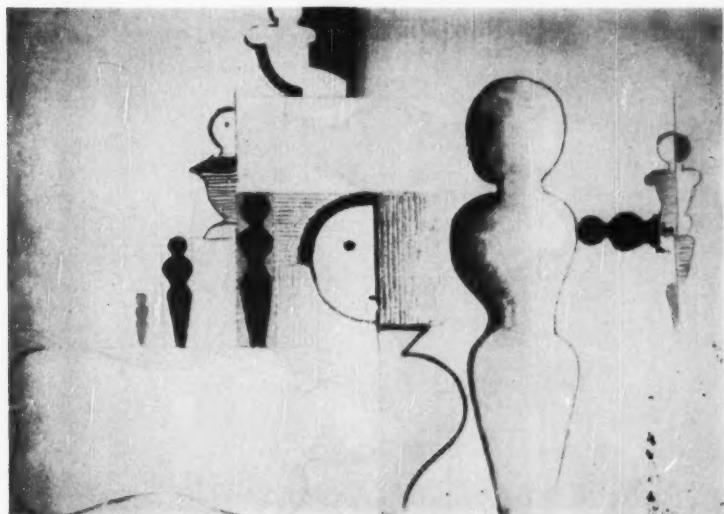
The last years in Stuttgart and the first years in Weimar are further notable for Schlemmer's transitory efforts as a plastic artist. The resulting works, almost exclusively stucco reliefs—some untinted, some in color or enriched with rows of beads—are the products of a constructive imagination which appears to move playfully about the realm of architecture. The tensions of protruding and receding forms in plane, concave or convex surfaces result in multiple effects of light and shade, producing structures which contain only the dim reminiscence of human figures or else are completely given over to the play and counterplay of abstract elements.

In Weimar Oskar Schlemmer consciously distinguished between mural and panel painting. He saw clearly that a mural by its very nature must be a work both of painting and of architecture; yet equally clear to him was the conclusion that modern architecture cannot permit the

movement in depth of any of its component parts. He put his theories into practice in the murals and very low reliefs which he executed for the stairwell of the Bauhaus studio building. They were truly what he meant them to be: "Abstract shapes divested of corporeality; mere hieroglyphics, enigmatic symbols, cave painting, lapidary style." Using motives which changed continually while their style remained constant, these decorations were a tangible translation of spatial dynamics. The works were destroyed when the Bauhaus moved to Dessau and reactionary forces took over the Weimar School of Art. Schlemmer's other related major work is also no longer in its original site: the murals in the Fountain Room of the Folkwang Museum at Essen, removed after the rise of the Third Reich. Preparatory work on them had been begun in Dessau; the third and final version was executed after Schlemmer's move to Breslau. There were four wall panels each containing figures of three youths in motion, some nude, some clothed, freely disposed against a softly-tinted background of vertical and horizontal rectangles; and four wall panels each displaying a nude figure against a flat ground of richly nuanced shading. A combination of brushwork and spatter technique added to the charm of the ensemble.



*Study for murals for the Folkwang-Museum, Essen, 1928.*



*Design With Figures,  
1915, oil, 36 1/2 x 51 1/8.*

All that survives are privately commissioned works of 1931, 1936 and 1941: murals in the house of Dr. Raabe in Zwenkau; an imaginative and graceful work combining painting and sculpture in the Mattern house near Berlin, its composition determined by a round window piercing the wall; a mural of vernal serenity in the house of Dieter Keller at Stuttgart. In the Raabe house the main wall of the vestibule, a long, high expanse broken only by two doors, was decorated by Schlemmer with a completely new type of wire sculpture. To the left above the doors is a variant of an old classic theme: the seated figure of a man holding in his hand a small female figure of metal cast in low relief. To the right, extending from floor to ceiling, Schlemmer placed an enormous head in profile, represent-

ing a divine personage. Near this he affixed to the wall a symbol of mankind fashioned of steel wire. Pure in form and rich in linear composition, this wire sculpture is both completely metal and completely human. The sublime grandeur of the wall-filling profile is achieved by nothing more than a single strip of metal, its narrow side mounted to the wall, and within it only the eye.

Easel painting gave Schlemmer the opportunity to create self-contained worlds, each subject only to its own laws. In Weimar he found that simple yet inexhaustible subject to which he remained faithful to the end of his life, man in space: man as an abstraction, engaged in elementary variations of human activity—standing, walking, sitting or reclining—set in a generalized space. Schlemmer devel-



Wall decorations in the Raabe House, Zwenkau, 1928.

oped his own type of figure, a creation of distinct originality despite its analogies to the archaic Greek which he much admired. Slender and tall, this type combines energy, grace and strength in a form which, though rigid, is instinct with life. Every figure is represented in direct frontal, rear or profile view. It does not seem incongruous to find clothed figures appearing simultaneously with nudes, for their garments are tight-fitting, without folds, and are so arranged as to stress the outlines of body and limbs. Imaginary space is usually indicated by stylized architecture reduced to its basic elements of ceiling, floor, stairs and walls with smooth surfaces occasionally pierced by a door or window affording a view into infinity. Extreme intensification of movement in depth is achieved through a free and individual use of perspective techniques which, disregarding the ordinary laws of linear perspective, meet the special requirements of a given structural problem rather than those of the composition as a whole. Through the device of allowing a head or other detail to overlap the side or lower margin, the artist expands his space beyond the actual dimensions of the composition. Schlemmer's mastery of space is not exclusively that of a painter but resembles that of a choreographer—the art of the dancer who, through the changing rhythm of his body, experiences three-dimensional space as a ceaseless variation of the tension existing between it and himself.

Group compositions, which in the Dessau and Breslau periods may contain as many as sixteen members, are more frequent than single figures. At times, as for instance in *Concentric Group*, the figures are symmetrically placed; more often they are disposed in carefully adjusted equilibrium. Vertical lines predominate; oblique lines serve to indicate motion. The prevailing effect seldom exceeds a measured calm, except in a number of paintings of the "baroque" Breslau period. The relation between Schlemmer's figures is not subject to rational interpretation nor are they participants in any action that can be clearly described. For this very reason the spiritual and, so to speak, magic ties between them seem stronger. The figures are linked closely to one another and to their architectural space through their structural role in the pictorial surface—a role which is determined jointly by color, line and play of light and shade either in harmony or in contrast. While

all Schlemmer's panel paintings are carefully composed, their structure is not always clearly apparent. It is most evident during the Bauhaus period but occasionally in later works as well, for instance in *Bauhaus Stairway*, painted in Breslau in his maturity. At times Schlemmer even seems to have striven to hide the compositional scheme underlying his paintings. This is the case in many pictures of the Breslau period, with their sweeping emotional fervor, and in several works of the depressed years after 1933, when oval light-shapes repeatedly emerge from a somber background of deep gray. Each period is characterized by its favorite color scheme, always however based on earth colors. There are certain constant principles: green is completely lacking in his figure compositions; full red and scarlet almost never occur excepting during the Breslau period, when Schlemmer temporarily adopted hues of metallic brilliance. He had a very refined sensibility for the chromatic values of black. In the Bauhaus period, he used it to contrast with the prevailing lighter harmonies of white, blue, yellow and red-orange. Later, black appears in combination with gray, warm and cool brown, leaden blue, and light flesh pink. The Eichberg paintings on oil paper have in common a soft chord of dark blue, chestnut and light brown.

Concentric Group, 1924, oil,  $38\frac{1}{8} \times 26\frac{3}{8}$ ".



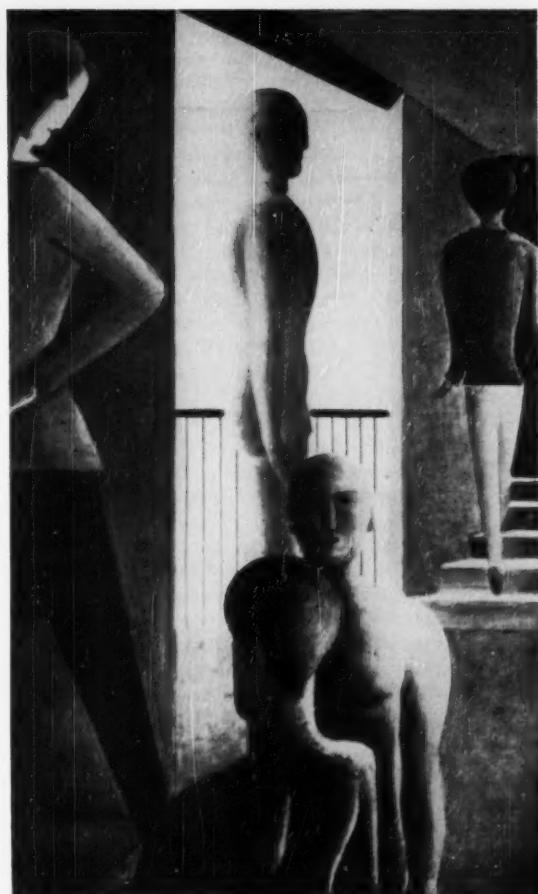


Bauhaus Stairway, 1932, oil,  $63\frac{3}{4} \times 44\frac{3}{4}$ ", Museum of Modern Art.

Whatever Oskar Schlemmer's rigorous self-discipline refused to tolerate as a painter he felt free to exploit as stage-designer and choreographer. This was not only the case when the theme of a dance or the mood of an opera or play required florid chromatics—as in his staging of Hindemith's short opera *Nusch-Nuschi* with its spirited text by Franz Blei. But in general, everything his buoyant fancy harbored of fun and folly, whim and wit, unfathomed depths and haunting threats, found expression on the stage, especially in the ballet, where—in contrast to the stage—the artist was not obliged to submit to the directives of anyone else but felt free to be entirely himself. The human urge for metamorphosis as an escape from the everyday, which is at the bottom of all our delight in mummery and disguise, was given undreamed-of possibilities in Schlemmer's work with "the silent ballet whose unexacting muse says nothing but signifies everything." As a typical child of his own epoch he found an unfailing source of inspiration in the modern recognition of man's partial dependence upon the progressive mechanization of our technological civilization. His *Triadic Ballet*—conceived and in part worked out at an earlier date—was a phenomenal success when first performed in Weimar in 1922, and again when repeated with Hindemith's compositions at the Donaueschingen Music Festival in 1925 and subsequently at the Dance Congress in Paris. Schlemmer's preoccupation with numerology was evident in the entire arrangement: a tri-

partite division of the stage, three dancers, three rows of chorus—the first burlesque, the second festive and serene, the third filled with haunting pathos. Here was a colorful cortège of unearthly dream and magic, with droll and clumsy monsters, hybrids half-man and half-machine, flashing apparitions, spectral creatures. . . . Masks were used in combination with rigid costumes whose form remained constant whatever the positions assumed in the motions of the dance. They were constructed of materials never before used for such purpose—papier-mâché, cotton wadding, metal, resilient wire, glass, etc.—and owed much to the devoted co-operation and craftsmanship of Schlemmer's brother Carl. Surprise effects of lighting devices and the entire range of colors were fully exploited. In Dessau the appointment of Schlemmer and Lothar Schreyer as co-directors of the Bauhaus Experimental Theater resulted in a veritable flood of creative ideas, which an enthusiastic student body—often with Schlemmer himself participating—hastened to bring to realization. Thus came into being the *Figure Cabinet*—which its creator called "half shooting-

Five Men in Space, 1928, oil,  $59 \times 35\frac{1}{2}$ ".





Design for Triadic Ballet, 1912/22.

gallery, half metaphysical abstraction, a medley of sense and nonsense"; the spectral *Masquerade*; the *Staff Dance*, *Gesture Dance*, *Hoop Dance*, *Stage-Wing Dance*, etc. No clearer or more penetrating discussion of the essential nature of the dance exists than Schlemmer's formulation of his ideas in an article entitled "The Stage at the Bauhaus," published in Volume IV of the Bauhaus series.

After the dissolution of the Breslau Academy in 1932, Oskar Schlemmer was glad to accept an invitation to join the faculty of the United Schools of Art (*Vereinigte Kunsthochschulen*) in Berlin. In the spring of 1933, however, he was branded as "degenerate" (*entartet*, in the official term) and dismissed without notice. He took refuge in the remote little village of Eichberg in southern Baden near the Swiss border. There, in spite of an inadequate workroom and his melancholy mood, he produced a new series of fruitful variations on the theme of man in space. A new problem now arose, for which he found no completely satisfactory solution—a problem arising from the artist's constant communion with nature. How could he reconcile the strict structural demands of his freely invented compositions with the visual experience of his concrete surroundings—landscapes, portraits and familiar objects? Simultaneously the artist's delight in pure abstraction unexpectedly reawoke to find brief expression in the series called *Symbolismus*. Eventually the seclusion of Eichberg and the lack of a studio proved unbearable, and Schlemmer built himself a wooden house in Sehringen near the resort town of Badenweiler. To cover his expenses he turned with his usual zeal and enthusiasm to dance drama—the *Comic Ballet*, still awaiting its first performance in Zurich. In 1937, Schlemmer moved to his new home; in the same year he was irrevocably classed as an outlaw. There followed a restless period of traveling on commissions, which, while assuring his subsistence, permitted him to devote himself to his art and to be fully himself only on weekends and occasional holidays. His depression found reflection in the *Sehringen Landscapes*, filled with the mystic geometry of forest scenes

expressed in snake-like contortions of tree-roots and towering rocks. Schlemmer's endeavor to apply to the interpretation of visual impressions the cogent principles of structure that he had developed in his figure panels was not completely successful until the very last series he was destined to do: the *Window Paintings* of 1942. In this series of night views seen from his studio in Wuppertal, overlooking the lighted apartments of neighboring houses, lay rich and promising possibilities.

What course Oskar Schlemmer might have pursued had he lived longer remains unknown. A prophetic entry in his diary dating from the time of his last illness reads: "Again today I sensed the possibility of a type of painting possessing the breadth and greatness of ages past. Large, I mean, and expansive, symbolic, yet flowering so perfectly in its theme that no one questions its meaning." This sounds like a motto for his deepest aims and creative endeavors. But exhausted by the drive and fury of the last few years, his body finally succumbed. When Oskar Schlemmer closed his eyes in death on April 13, 1943, modern and future art lost one of its founders, one of its purest and most strongly creative talents. His work will endure, providing enjoyment and welcome guidance.

Window Painting, 1942, watercolor, 12 x 6 7/8".



## Contributors

PAUL WESCHER, formerly of the staff of the Berlin Print Room, is author of a recent monograph on the miniaturist Jean Fouquet.

The writings of RICHARD J. NEUTRA have been of equal importance with his buildings in promoting an understanding of modern architecture both here and abroad.

A definitive monograph by HANS HILDEBRANDT on Oskar Schlemmer is soon to be published by the Verlag KG of Stuttgart, where the author is a member of the faculty of the Technische Hochschule. His article was translated for the *MAGAZINE OF ART* by Alexander Gode-von Asch.

RICHARD A. BROWN, formerly teaching fellow at the Fogg Museum of Art, is now lecturer and research assistant at the Frick Collection.

DOROTHY GRAFLY of Philadelphia, well known as a writer on contemporary art, is a contributing editor of *American Artist*.

JOHN I. H. BAUR, Curator of Paintings and Sculpture at the Brooklyn Museum, is a member of the editorial board of this magazine.

## Forthcoming

Among the articles to appear in the February issue will be one by the sculptor, DAVID HARE; Orozco's Last Murals, by WALLACE S. BALDINGER; KAY FISKE, The Moral of Functionalism; and an article on Mary Cassatt's printmaking technique by SUE FULLER.

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## Film Review

*Van Gogh*, produced and directed by Gustav Dieli and Robert Hessens, with music by Jacques Besse; Picture Productions, Inc. 16 or 35 mm; black and white; sound; 2 reels (18 min.). Available from Museum of Modern Art Film Library: 16 mm., rental \$12.50, sale \$150; 35 mm., rental \$25.

The intention of this film is to depict the life of the artist in terms of his paintings. Details from Van Gogh's works, and in some instances whole compositions, are coupled with a spoken commentary tracing the artist's biography. On the whole, the photography is excellent, although of course the vibrant colors of Van Gogh's palette can hardly be suggested in black and white. The film, in common with many others on art, suffers from an unevenly staccato pace resulting from the attempt to impart movement to inherently static material.

Instead of electing to give a straight narrative account of Van Gogh's life, the makers of this film have chosen a subjective approach, striving to present the world as it appeared to and through the eyes of the artist. Surprisingly, they have totally ignored the uniquely rich material in Van Gogh's letters to his brother and to Emile Bernard in which he gave a complete, almost day-to-day chronicle of his ideas on art and artists, the places he saw and the people he encountered, and of the pictures he was painting. How much more poignant and effective (not to mention authentic) a commentary could have been provided by using extracts from these letters and allowing Van Gogh to speak in his own words!

Although the film does not play up unduly the more melodramatic aspects of Van Gogh's life, its view of the artist is distorted according to the stereotype of a mad, lonely and misunderstood genius, with a heavy underscoring of all the pathos implicit in that situation and the use of a somewhat overcharged symbolism. The artist never comes to life, because he exists in a vacuum; inconceivable as it may seem, Vincent's biography is presented without so much as a mention of his brother Theo.

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### MEDIEVAL INDIAN SCULPTURE

Photographs by Raymond Burnier



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—let alone of Gauguin or other personalities close to him and important for his development. The episode in which Van Gogh cuts off his ear (mistakenly called by the commentary the right instead of the left one) appears as the wholly erratic, inexplicable deed of a madman rather than as an act in a tragedy involving other *dramatis personae*. The spectator is also completely unenlightened as to the possible motives for his suicide. The commentary states, "At last, he had to choose," but no issues are presented, and the act of self-destruction seems prompted only by some inner demon rather than being a sane, conscious step taken to terminate his brother's sacrifices on his behalf. The film pictures Van Gogh as utterly divorced from reality, whereas the surprising fact is how tenacious his grasp on actuality was, for the most part, excepting during the worst throes of his attacks. Typical of the film's distortions is its concluding statement that Van Gogh ended his life by "putting a bullet through his heart"—the vision of instant death thus conjured up being, no doubt, more romantic than the actual circumstance of a bullet in his abdomen and a lingering death three days later.

Since this is not a Hollywood production but is presented as a serious documentary and will be viewed primarily by museum visitors and students, it invites criticism on another level. Above all, one questions the inversion of focus which plucks isolated details from the works and shows them in a manner calculated to illustrate Van Gogh's supposed state of mind at the moment rather than to illuminate our understanding of his art. This displacement of emphasis implies that what is of central interest to us about Van Gogh is that he lived a tortured life, suffered, went insane and ultimately committed suicide. Van Gogh himself, who recognized that he was sacrificing both health and reason to his art, would have been the first to disavow this. When in his last letter he wrote, "The truth is, we can only make our pictures speak," what he would have them relate to us is surely not his own personal, sombre tragedy and untimely death, but would instead have them speak vividly to us—as they do—of nature, persons and places, of clangorous and enduring life.

HELEN M. FRANC

## Book Reviews

*Mughal Paintings, with an introduction and notes by J. V. S. Wilkinson (Pitman Gallery of Oriental Art), New York, Pitman, 1949. 24 pp., 10 color plates. \$2.50.*

J. V. S. Wilkinson, author of many distinguished books on the art of India, has chosen a representative collection of plates for his small volume in the Pitman Gallery of Oriental Art series—bird and animal studies, portraits and narratives produced in the sixteenth and seventeenth centuries.

These illustrations with their notes of explanation serve to carry us into the realm of fancy and imagination and into the splendors of Mughal India when that empire outshone all others. In his brief text the author traces the development of this school of painting, explaining how it departs from the Persian tradition and makes use of certain European devices, while maintaining the spirit of Indian antiquity.

If we compare the plates with, say, those in the catalogue of the Chester Beatty collection published by the Oxford University Press in 1936, one finds of course less clarity of detail, but the present publication allows many students and amateurs of Mughal painting a chance to enjoy treasures once intended for the delight of king and courtier, patrons of an exquisite art. The very modest price of this volume with its ten color plates and admirable text by Mr. Wilkinson should appeal to many who have not had an opportunity before to see such paintings, which have hitherto been available only in the great museums, private collections or costly publications. It deserves a wide circulation, being especially appropriate as a gift for children, for painters, for students of the history of art and for the wide public interested in the cultural background of India today.

JANE GASTON MAHLER  
Columbia University

Osvald Sirén, *Gardens of China*, New York, The Ronald Press, 1949. xiv + 141 pp., 11 colorplates + 208 collotype plates + over 100 unnumbered text figures. \$30.

In more than thirty years of publishing in the field of Chinese art, Osvald Sirén has touched on most phases of his huge subject. Architecture and sculpture have been treated in major studies to which all students must refer; and his works on painting stand out as solid rocks of reference in the sea of words that have flowed from the pens of lesser men. This new volume on gardens leads the author into a field even more esoteric than Chinese painting, and he handles it with the facility and charm one can come to expect from long experience. In an easy rambling manner, wholly in keeping with the spirit of his subject, he shares with the reader his years of intimacy with Chinese gardens, discourses on their makeup and their purposes and, by means of long passages translated from a seventeenth-century Chinese treatise on gardens, shows what the Chinese had in mind when they were making them.

The formal symmetry of the European garden as seen at Versailles, for example, had no counterpart in the gardens of China, nor did flowers and plants play the prominent part they did in Europe. The garden, like a Chinese scroll painting, is a work of creative imagination never to be seen as a whole or all from one place, but to be wandered through and savored a little at a time; and, like a painting, its basic elements are mountains and water. The area chosen for a garden must first be "modeled" so that there are hills and terraces, rocks must be set up to form mountains and grottoes, and water must be led in to provide streams and lakes and ponds. The purpose of the garden is to re-create nature, not by slavish imitation but "as an expression of artistic ideas and conceptions that have emerged from an intimate feeling for Nature."

Much ground is covered in the chapters on "Mountains and Water," on "Flowers and Trees" and on the architectural aspects of gardens; space is given to "Gardens in Literature and Painting," "Older Gardens in Japan" and accounts of the history and development of "Some Private Gardens." To cite but one instance of the wealth of detail, the author discusses those great limestone blocks from T'ai Hu and other lakes of southern China, those massive forms whose grotesquely scooped and furrowed surfaces make them so highly esteemed as "mountains" and which, according to the Chinese source, "should widen towards the top and taper downwards" that they may "give the impression of flying and dancing." In connection with the influence painters have always had on the art of gardening, he mentions the anecdote of the famous stone which made such an impression on Mi Fei that he always treated it with much respect, addressing it as "elder brother."

Sirén fittingly climaxes the book with three chapters on the imperial gardens of Peking and at the nearby Summer Palace. The reader enjoys a guided tour of the *Nan-hai*, the *Chung-hai* and the *Pei-hai* which is filled with nostalgia for those who know Peking; and the New Summer Palace of the Empress Dowager and the Jade Spring Mountain are given like treatment. The magnificent pleasure park called *Yüan-ming* Yuan, deliberately destroyed and burned by the British in 1860, is reconstructed as it was in the days of its glory from contemporary paintings and drawings by both Chinese and Europeans as well as in the words of the Jesuit Attiret who was privileged to work there and who wrote a description in 1743. From these pieced-out sources we get a picture of its incredible splendor, including the group of European baroque palaces with their own gardens and fountains built by the Ch'ien-lung Emperor and furnished in occidental taste with furniture, *objets d'art* and curios received as gifts from Europe—Chinoiserie in reverse!

It is only fair to say that not all of this is new; the reconstruction of *Yüan-ming* Yuan has been done before, and some forty of the present photographs have been published before by the author. On the other hand the reproductions in this volume are far better than the old ones; and everything chosen here to illustrate the subject of gardens has been done superbly. The text figures include maps and plans and many of

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the myriad intricate designs for ornamental balustrades and window lattices, and the eleven color plates reproduce appropriate paintings and woodblock prints to round out this handsome volume. It is a book that should give much pleasure both to lovers of gardens and lovers of China.

JOHN A. POPE  
*Freer Gallery of Art*

**Pablo Picasso, Lithographs, 1945-1948, with an Introduction by Bernhard Geiser, New York, Curt Valentin, 1948. 67 plates + frontispiece in color. \$3.**

To the already overpowering bibliography on Picasso, this small volume of sixty-seven plates, covering Picasso's lithographic output from 1945-48, is a worthy addition.

The brief introduction is written by Bernhard Geiser, whose impressive early *catalogue raisonné* of Picasso's graphic work from 1899 to 1931 was published by the author in 1933. The plates of the recently issued volume are well printed, the information brief and to the point. It reflects Picasso's inventiveness and his unflagging interest in all media of expression. In Geiser's words, "This effort of Picasso's represents more than the admirable ambition to carry the graphic arts out of the routine of a technique . . . For Picasso does not restrict himself to rules of handicraft, but deals freely with his medium according to his own sense of its proper employment." Some of the lithographs are slight improvisations, others are complete and fully expressive.

The format of the book and the general presentation of the material reflect excellent taste and the fine sense of contemporary graphic arts which we have come to know and expect from the publisher and entrepreneur, Curt Valentin.

UNA E. JOHNSON  
*The Brooklyn Museum*

**Thomas Munro, The Arts and Their Interrelations, New York, Liberal Arts Press, 1949. 559 pp. \$7.50.**

This is not a book for those who wish purple passages on the arts, prose poems about great pictures, lyric outbursts stimulated by poems. It is a sober handbook full of varied information which runs from an analysis of the traditional esthetic theories to "job analysis," in so far as that is related to the arts. It would be difficult, if indeed possible, to find a work which covers so much ground so thoroughly. One can find out how different writers have interpreted the purpose of artistry, a list of one hundred visual arts, an exposition of how various museums divide their work, a presentation of the systems of classification used by libraries, and so on, until one stands amazed at the author's industry and breadth of knowledge.

Dr. Munro, whose experience in the teaching of esthetics and in editing the *Journal of Aesthetics* has given him a first-hand acquaintance with many points of view, takes the position of the comparative scientist. He refuses to accept any theory which denies to the artist—or more accurately, to artists in the plural—the right to do what he wishes. He believes that artistic activity is manifold and is not to be compressed into a *a priori* definition or special metaphysical doctrine. One has only to read the many passages which discuss theories of beauty to see how his reasonableness, to say nothing of his keen analytical sense, eliminates the unverifiable dogmas of too many writers on the subject. In short, he is attempting to put a subject which in the past has been the expression of individual tastes and prejudices on a footing close to that of the sciences.

To reach that goal it was necessary to do a great deal of logical analysis, to sweep away the accumulated rubbish of years and to forget enthusiasms for the sake of objective fact. I have not examined every line of the 559 pages with a microscope, but my naked eye has seen little that needs correction.

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**Martin Johnson, Art and Scientific Thought: Historical Studies Towards a Modern Revision of Their Antagonism, with a foreword by Walter de la Mare, New York, Columbia University, 1949. 200 pp., 16 illus. \$3.**

This is a reprint of a book published in England in 1944. According to the author's preface, it was then a selection and something of a revision of essays printed before "in journals of science and art." The essays, together with the connective tissue which is intended to bind them into a whole, are arranged in four parts. In the table of contents the theme of each part does link up with its next. Thus Part I purports to examine the arts and the sciences for similarities and differences; Part II to illustrate the thesis of Part I with examples from a string quartet of Beethoven's, from ancient Chinese carving in jade, from Byzantine manuscripts and ivories and medieval carvings at Chartres, from Fokine's production of *Petrouchka*, and from Walter de la Mare's poetry. Part III is intended to demonstrate the "historical failure to maintain a balance between the scientific and the imaginative," by means of reviews of medieval Bagdad mathematics and Mongol scientific instruments and by animadversions on "conflicts between the logical and the mystical mind." It concludes with a chapter on symbolism as a possible instrument of "conciliation between science, religion, and art." Part IV concerns itself with an interpretation of Leonardo da Vinci's *diathesis* as a conflict between his scientific and pictorial drives.

This bill of fare is very stirring to the appetite. But when actually reading the book, one finds that the connective tissue does not connect and that any unity shown by the diverse and recondite matters reported by the essays is to be attributed to the fact that they are bound together between the same covers rather than to Mr. Johnson's idea about the relationships between art and science. That, if I understand it, amounts to recognizing that the arts and the sciences are both communications rather than soliloquies, but that they dif-

fer in what and how they communicate. One gets the feeling that this not unusual idea seems something of a revelation in Mr. Johnson's experience, so that his own communication of it is more complex and uncommunicative than it need be. He gives the idea independent expression in some of the essays, but only tenuous and contingent connections with the illustrative material. In effect each theme stands alone without any organic relation to the presumably unifying doctrine or to any of its fellows. It is conceivable that Mr. Johnson's researches might have been more fruitful if he had undertaken to rethink as well as to reprint, and if he had paid attention to the interplay of science and mysticism in such minds as Bertrand Russell's, and of art and science in such poets as Lucretius or Omar Khayyam or Thomas Hardy, or among the impressionists and the mathematical painters, or among mathematicians, chemists and physicists like Henri Poincaré, Wilhelm Ostwald or Albert Einstein.

I have never thought much of the idea that "conflicts" between art and science are serious or that much "reconciliation" is called for. William James, who had given some years to painting, wrote somewhere—in the great psychology, I think—"In every art, in every science, there is a keen perception of certain relations being *right* or not, and there is the emotional flush or thrill consequent thereupon." The know-how of each consists in passing on to another the feel of a perception with the perception, whatever it be of—an image or a thing. Mastery of tools, mediums and methods is the substance of this know-how, and there is no more dualism to it than to mastery in two arts or two sciences. So far as I can see, every art has its science which belongs with the constellation of the sciences, and every science has its art, which belong with the constellation of arts. Artists and scientists vary in conscious control of the one or the other. Communication depends on such control.

H. M. KALLEN  
New School for Social Research

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### The American Federation of Arts

1262 New Hampshire Ave., N. W., Washington, D. C.

Rogier van der Weyden: *Pietà*, with introduction by W. Vogelsang, New York, Harper ("Form and Color" series), 1949. 14 pp. + 7 color plates. \$2.50.

Each book in the new "Form and Color" series published by Harper's devotes its entire text and plates to a single masterpiece. The first of these to be published analyzes Rogier van der Weyden's *Pietà* in the Mauritshuis in The Hague. A frontispiece plate in color shows the picture as a whole, and seven others, including one on the jacket, reproduce various details, supposedly in facsimile (actually three of these are slightly reduced in size). The plates are printed in eight colors on a mat paper in what appears to be offset lithography.

It is the publisher's belief that full-size reproduction of details offers more satisfactory study material than a much reduced version of the entire painting. This is probably true, but a color reproduction's usefulness depends on its fidelity to the original, regardless of size. Certainly the "much reduced" version of the complete *Pietà* shown on the frontispiece gives the reader a very poor idea of the original. Not only are many of the colors wrong in both hue and tonality, but at least one of the inks is off register, giving the whole print a fuzzy appearance. These inaccuracies, however, are due to errors in printing rather than to reduction in size. A complete evaluation of the plates is, of course, impossible without access to the original, but the reader can at least test them in relation to one another to find out whether their colors are consistent throughout by removing them from the book and piecing them together as they would appear in the complete picture. When he has done this, he will find startling discrepancies. Comparing areas which extend from Plate 2 into Plate 3, for instance, he will find that the flesh of Christ changes abruptly from yellow-green to yellow-orange, the kneeling lady's thumb from pink to a warm copper-color, and the hose worn by Nicodemus from dull terracotta red to an intense vermilion. The reader may wonder, too, about the curiously flat piece of maroon drapery in Plate 3 (violet in the frontispiece plate), which lacks firm relationship to the surrounding areas. Other disconcerting color changes can be found by comparing the reproduction in Plate 5 with that on the jacket, Plate 4 with 5, and Plate 6 with 7. Which of these supposedly "authentic" reproductions are closest to the original in the Mauritshuis? The text, presumably written by Dr. Vogelsang in front of the actual painting, speaks of the flesh-color of Christ as "shaded in death"; this clue would suggest that the yellow-green in Plate 2 is more nearly accurate than the yellow-orange in Plate 3. But if this assumption is correct, the reader is justified in doubting the accuracy of *all* the colors in Plate 3. At the same time, he cannot help feeling uneasy about even Plate 2, in spite of its appearance of authenticity. And if he has studied other paintings by Van der Weyden in the original, he will be suspicious of the pinkish cast of many of the colors in Plate 6, which includes the kneeling bishop.

Lest it be argued that these criticisms seem too exacting for a book selling at such a low price, it should be pointed out that the plates are meant to be examined minutely by serious students rather than framed as ornamental spots in the ensembles of interior decorators. Also, at least one recent review from a presumably reliable source has unfortunately given them unreserved praise ("perfect reproductions of exact size . . . the fidelity has to be seen to be believed"). Such encomiums should be bestowed instead on the text, for the plates as a whole do not measure up to the sensitivity and scholarship of Dr. Vogelsang's commentary.

THOMAS M. FOLDS  
Northwestern University

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**Anthony Bertram, ed., William Blake; Sandro Botticelli; Jan Vermeer of Delft; Hans Holbein the Younger (The World's Masters—New Series). Studio Publications, London and New York, 1948. Each \$1.25.**

One of the perennial demands in the field of art books seems to be for the small, inexpensive picture-book illustrating the important works of well-known artists. These four volumes edited by Anthony Bertram are the first in a new series of the world's masters issued by Studio Publications of London and New York in 1948. Other titles are announced for later publication. Although small in size and limited in scope, it is possible for each book in such a series to display as much good taste in design, intelligent judgment in the selection of subjects, and care in the reproduction of its illustrations as that found in far more elaborate and costly volumes. In fact, since its chief purpose is to attract the attention of the general reader, the art student or amateur making his first acquaintance with the work of a particular artist, it might be said that these matters of format, selection and arrangement are considerably more important than in the case of publications for the advanced scholar.

From all these points of view the initial volumes in this new series make a good impression. They are attractively designed, carefully printed and modest in price. Each volume has a brief but well-written introduction, a page of biographical information, a page of selected bibliography and about forty-eight black-and-white illustrations. Considerable originality has been shown in the writing of the introductory essays. Formal historical background is reduced to a minimum in order to present within the limited space a discussion of artistic style or critical values. Thus the volume on Holbein, in addition to discussing the work of that artist, includes some mention of the problem of what constitutes good portraiture, and that on Blake treats of the difficulties in comprehending the work of mystical artists. The choice of illustrations is generally excellent, avoiding wherever possible too many of the old, familiar stand-bys. Frequent well-selected and interestingly grouped details are included. The majority of the illustrations are satisfactorily sharp and clear.

The volumes show signs of careful editing with only a few minor errors. Vermeer's *Girl Writing* (Plate xix) was formerly in the J. P. Morgan collection in New York but has been for some time in the collection of Lady Oakes, Nassau, Bahamas. The date of 1513 given in the text accompanying Plate xlii, Holbein's *Portrait of John Chamber, Physician to Henry VIII* is obviously incorrect; doubtless it was meant to read 1540 or 1541 as with the other late portraits with which it is grouped.

Each volume has a pleasant decorative cover designed by Arthur Hundley consisting of repeated heraldic motives representing the national school to which the artist belongs or with which he is chiefly associated.

FRANKLIN M. BIEBEL  
The Frick Collection

**Henry-Russell Hitchcock, Painting Toward Architecture, New York, Duell, Sloan & Pearce, 1949. 118 pp., 24 color illus. \$6.**

Like the utterances of the Delphic oracle, the great truth sought by art has no comprehensive meaning that words can define. Every interpretation of it deals only with a very small particle, but the smaller this particle is, the more meaning it conveys to the human intellect. Only by rare exception does an art critic reach a balance and succeed in speaking words that clearly define his subject while still preserving the feeling of its indefinable nature. Such a balance, in the reviewer's opinion, has been achieved by Henry-Russell Hitchcock in his *Painting Toward Architecture*.

In this book Hitchcock, through a number of subtle and penetrating observations, follows the unusual alliance of painting and architecture which developed several decades ago and which is still influencing architectural form today. Although within their common field of visual appreciation the reciprocal

influence of painting, sculpture and architecture is not a new thing in the history of art, painting has undoubtedly exercised a unique influence on architecture in the discovery of the new space concept of the twentieth century. The extent and character of the esthetic influence of painting in this period can perhaps be compared to that exercised by literature in the days of the renaissance. In both cases, a strong and vital structural movement in architecture was decisively affected by an esthetic wave originating in another branch of human cultural activity. The renaissance introduced a new taste which arrested the further growth of gothic construction without offering to it any competition in the technical means of building. Structure, as such, became a secondary problem for the architect, who was now preoccupied with esthetic speculations on the new form. Architecture in a sense became idealized and dematerialized. The popular use of stucco on the façade to conceal the unimportant structural joint became a symbol of this trend.

Somewhat similar things happened to architecture in our period. There is no doubt that the roots of contemporary form lie deep within the nineteenth century. Whether originating in Schinkel's search for a "new style" or the achievements of Eiffel, Paxton and Roebling in steel construction, the birth of modern architecture took place many years ago. This new architecture represented a revival of a structural wave expressing in its forms cast iron, ferro-concrete and the steel skeleton. Inevitably the space concept of the open plan had to follow, and almost all its principles are fully illustrated by the Crystal Palace. The revival of the importance of construction had to be linked to the expression of the building materials, and again brick changed places with stucco on the surface of the building. The new movement was still unsettled in the full and complete choice of its form and still borrowed its details from other periods, or experimented with it; but all the ingredients of the coming architecture were clear and well defined, and its path outlined in the direction of further structural developments and their expression in the search for richness of form.

At this stage came the influence of cubism and the new taste developed by non-objective painting. Its idealized purity could not tolerate the intricacies of structural expression. Stucco again returned to take its place on the façade. In the "International Style," areas of color in immaterial paint meet each other at the corners. The shapes of the "free plan," inspired by two-dimensional abstract composition, are unrelated to the structural layout of the columns; the structural rhythm is, in fact, an unwelcome discipline coming from a completely different world. A free-standing column no longer has meaning primarily for its structural function but rather for the contrast it provides as a cylindrical shape in a rectangular space. This role can also be fulfilled by a drain-pipe or a ventilating shaft. The two cylindrical shapes on the stairs of Le Corbusier's Salvation Army building in Paris are no more than parts of a secondary mechanical equipment, although they are more prominent than any structural element of the building.

The influence of cubism, in short, seems to dematerialize building and to place as its main goal pure esthetic speculation of non-objective form. Against this background of its short history, the changes in contemporary architecture are outlined clearly by the author. The nineteenth-century trend that looked to structure and material to express its esthetic is again revived. Functionalism, enriched by "psychological functions," has a different meaning from that which it had in the 1920's. The idea of demolishing structures which have become technically obsolete has been replaced by a trend towards a flexibility capable of withstanding a number of functional changes. This means that the changing function has lost

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some of its predominant influence. "Truth" in architectural expression now means something other than the doctrinaire exactitude of thirty years ago.

Architecture, finding itself once again within the field of its own specific medium and material, has once again become susceptible to the direct influence of other media. The contribution of painting to the space concept of our times has already become a part of history and may never again repeat itself with the intensity of thirty years ago.

The uniqueness of that period makes it all the more exciting in Hitchcock's study. From the inferiority complex of the nineteenth-century technician, subdued by the dominance of the "artistic," we pass to the new pre-eminence of the idealized machine. Hitchcock's observations on the factors in painting that could produce a creative wave in architecture are full of delicate sensitivity. In spite of its geometric character, he finds the distortion of early cubism less inspiring for the art of organized space than the broad manner of Cézanne. Only when distortion has been replaced by abstraction does synthetic cubism bring the full weight of architectonic painting to bear. The names of the promoters of the new movement and the time and character of their activity are mentioned briefly in the first part of the study. The second part, devoted to works in the collection of abstract art belonging to the Miller Company, contains a more detailed and instructive analysis. Short, precise and searching statements describe the excellent plates.

*Painting Toward Architecture* seems another significant step in the growing maturity and self-consciousness of a civilization. In its most human sense a civilization depends on the relation between the desires it creates and the fulfillment of them that it offers. Those desires lie in both the physical and the spiritual spheres. The great civilizations known to us are perhaps best defined by the balance they achieved between desire and its satisfaction. Oriental philosophy suppressed physical desire so that its diminished needs could be more readily satisfied and attention directed to the spiritual. Europe strove to achieve a specific equilibrium. The new civilization of the mechanized world would appear to create and magnify material desires much faster than it can possible provide for their satisfaction. The word "frustration" is used increasingly to describe the subconscious conflict of our century.

In the struggle for self-consciousness, art is destined to play a prominent role. *Painting Toward Architecture* is a contribution to the conscious appreciation of architecture and to the satisfaction that this appreciation can give.

MATTHEW NOWICKI  
North Carolina State College

Charles Biederman, *Art as the Evolution of Visual Knowledge*, Red Wing, Minn., Biederman, 1948. xiv + 696 pp., 230 illus. \$15.

Mr. Biederman is a "constructionist" artist who designs relief panels in wood, metal, glass, paint and other materials. The source of his imagery is in part the artifacts of earlier constructionists and "pure plastic" artists—Mondrian, Doesburg, Gabo, Pevsner and others—and in part (like theirs) the world of abstractions of the mathematical physicists and chemists. This book is his *apologia pro vita sua*. More strictly, that is what it should have been; it would have been more readable, much shorter and more informative if he had confined himself to an exposition of the esthetic motives, purposes and methods of his own type of art. This would have been a more modest task than the one he has undertaken, but no mean one. Instead, he has thought it necessary in defending his position to review

the whole history of "Western" art as a process culminating in "constructionism." Mondrian held much the same view but never posed as an historian of civilization. And in concentrated historical suggestiveness this work scarcely competes with Dorner's *The Way Beyond Art*, which follows something of the same course.

A great many people are increasingly aware of the esthetic elements in the motivation of mathematics, scientific analysis and the making of instrumental physical constructions, and of the imaginative relation of "pure" design to scientific abstraction on the one hand and to architectural concretion on the other. It is likely to be a long time before the last word will have been said on these subjects. The study of both verbal and non-verbal semantics (Mr. Biederman has been a student of Korzybski) is also beginning profoundly to affect both philosophic thinking and an understanding of the techniques of expression and communication. This reviewer is not at all sure that the time is yet ripe for an attempt at a comprehensive exposition of the interrelated functions of these various studies with those of the arts. What a field to explore! But what an intellectual equipment is called for!

More objectionable, however, than the author's historical and philosophical pretentiousness is his assumption that to prove himself right he must demonstrate that all other types of imagination and all other critical positions than his own are now contemptibly wrong. It takes something more, or less, than courage to pontificate that "today there are two legitimate kinds of arts: (1) recordings of nature's art with the camera . . . (2) constructionist art . . ." (p. 568), and to attribute venality, if only by implication, to both Freud and Roger Fry (p. 588). Though he has dipped into the literature of psychiatry, there is one study that Mr. Biederman seems to have neglected in his reading: that of the varieties and problems of personality in the context of modern civilization. He could do worse than to begin with Charles Morris' *The Open Self*.

The book is handsomely produced and excellently illustrated, and those who are interested in the subjects of which the author treats will find useful references in his bibliography.

JOHN ALFORD  
Rhode Island School of Design

Ben Nicholson: *Paintings, Reliefs, Drawings, with introduction by Herbert Read*, London, Lund Humphries, 1948. 32 pp. + 203 plates, 40 in color. £3.3 s.

This publication, supervised and laid out by the artist himself, is all an artist could desire as a record of his work. It should also be of interest to those concerned with the work of their contemporaries.

The book is a carefully prepared document of the work of the painter who represents the avant-garde in Great Britain. Herbert Read's masterful analysis of today's tendencies in art, of abstract art as contrasted to vital art, is based on Wilhelm Worringer's celebrated essay *Abstraktion und Empathie* (Abstraction and Empathy) written in 1906 and published two years later. It introduces the reader to two fundamentally different psychological attitudes, that of a feeling of fear and separation in the face of nature and that of delight. In the formative process the one will result in a tendency to abstraction, the other to naturalism. Read quotes at length Worringer's text as transcribed by T. E. Hulme. He uses this brilliant essay to create a basis from which the perhaps contradictory phenomenon of Nicholson's work can be explained, the uniting in his work of both tendencies alternately if not in concert. Read observes that Worringer as well as Hulme recog-

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nized the co-existence of both tendencies in past epochs. But in the past such occurrence was the expression of certain groups. "What we must affirm now is the possibility not merely of an individual reaction, but even the alternation within the individual consciousness, of both attitudes," suggests Read as the crux of his argument. "In certain cases it seems possible for an individual to alternate between the extremes represented by this polarity—to tend in one psychological phase towards an affirmation of the world which results in a naturalistic style, and in another psychological phase to tend towards a rejection of that world which results in an abstract style of art. Ben Nicholson is an artist of this complex type." One could not wish for a more skilful expounder of complexities than Read.

There are broad statements of general truth in this introduction, though perhaps to the argument that "Art is a subjective process of individuation . . ." the opposite statement could be made, that art is the process of arriving at a form that comprises a generic rather than the initial individual experience.

The book contains notes on abstract art by the artist himself. Though it is obvious that his proper medium of expression is that of the painter and sculptor, these notes give insight into the process of his orientation. His pictures and reliefs seem to be far clearer in formulation. They show in every work great refinement and conclusiveness of presentation. Perhaps they lack the grandeur and austerity of pioneer work, but their sensitivity and perfection of performance make them important works of art. In Read's words, "The work of Ben Nicholson is peculiarly significant in that with relatively simple and direct means it produces the intensest vibrations of the aesthetic sensibility." The two hundred plates of the book (forty in color) and the statement on art in our time and on the artist specifically, all make the book an important testimonial of today.

ANNI ALBERS  
New York City

Everard M. Upjohn, Paul S. Wingert and Jane Gaston Mahler, *History of World Art*, New York, Oxford University, 1949. xx + 560 pp., 654 illus., with glossary, bibliography, chronological tables, maps. \$6.

Here is a book for college students in their survey of art course, and for general readers looking into art. "The purpose of this work is to interpret the arts in terms of their historic backgrounds," say the three authors. They begin with art of the ancient Near East, then classical art, Early Christian art, and so on down through Western Europe. The book ends with four chapters on Asiatic art. There are no chapters on prehistoric or primitive art from Western Europe and Africa, the Americas, the South Pacific, or on Latin American art.

Each chapter begins with notes on general history and social and cultural conditions, followed with sections on painting, sculpture, architecture and sometimes the minor arts. In these sections are capsule biographies of individual artists. Organized in this familiar way, the book does not trace out first the continuous development of art forms woven through periods and across countries.

To give the student some general ideas for approaching all art, an introductory chapter explains a triangle of Content (subject matter—or function in architecture), Expression (artist's comment), and Decoration (composition, harmony, rhythm, balance, color, tone, etc.). The introduction also tells of general factors which affect art: materials, time, place, reli-

gion and so on, but does not go on to give a somewhat inclusive outline of the different manners of representation, space conception and construction.

The illustrations for the book are massed in an archive at the beginning. This pictorial material is not presented as in some recent books in which sequences of related photographs and diagrams are assembled with accompanying legends to demonstrate an art idea or single monument. The present book is conceived as a written account with references to the archive which identifies as many different monuments as possible.

The book inevitably contains small errors, such as the location of the Cézanne *Bathers* (fig. 383), now in the Philadelphia Museum of Art. Future editions will correct these and complete the identification missing on other illustrations. In reprinting the book the authors will probably also consider the enlargement of certain definitions in the glossary or in the text (as organic architecture), and the addition of other helpful definitions (as baroque, illusionism, etc.).

There can never be complete acceptance of any such book as this. But the present book will be much used in the next years, for it is built on a tried plan and is calmly and clearly written for beginners.

JOHN V. ALLCOTT  
University of North Carolina

Oliver Simon, *Introduction to Typography*, Cambridge, Harvard University, 1949. 116 pp., 79 illus., 1 inset. \$3.

In the renaissance of the arts of typography that we have witnessed during the past thirty-five years and in the growing general appreciation of them, Oliver Simon has played an important and significant part. As director of the Curwen Press, and editor successively of the *Fleuron* and of *Signature*, he has had a steady and steady influence on the typographic style and taste of our time. His book, first published in England in 1945 and already a classic in the field, is now happily available to readers in this country. It deserves to stand with the writings of such men as Theodore Low De Vinne, Daniel Berkeley Updike, Stanley Morison, Francis Meynell and other distinguished practitioners who have discussed for our enlightenment the principles and techniques of their art.

In this book Simon has set out to describe for the benefit of "young printers and publishers and for coming aspirants into these trades" the typographic fundamentals of book production. He has succeeded in doing not only this, but in clarifying many problems for the more experienced. At the same time he has provided for the author, bibliophile, amateur typographer and general reader a simple and indeed fascinating exposition of the high traditions of the craft and of the canons of taste in the art.

While Simon's approach to book design is essentially conservative, he is by no means indifferent to experimentation nor unaware of the different functions of design in advertising or display and for purposes other than book production. One cannot help wishing, however, that he had taken into consideration some of the exigencies of American production and had, for instance, devoted some space to the problems of linotype composition. It would also have been useful had he used and analyzed some examples of American practice where it has often been bolder than the English in adapting to book design some of the better elements of the arts of display. Nonetheless, this is a sound basic formulation, which fills admirably the gap in the literature between highly theoretical discussions and over-detailed textbooks and style manuals.

JOSEPH BREWER  
Queens College

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## Latest Books Received

Art Directors Club of New York, *28th ANNUAL OF ADVERTISING AND EDITORIAL ART, REPRODUCTIONS FROM THE EXHIBITION HELD BY THE ART DIRECTORS CLUB OF NEW YORK AT THE MUSEUM OF MODERN ART, MARCH 15 TO APRIL 17, 1949*, New York, Pitman, 1949. 312 pp., 240 illus. \$8.

BLAKE, with introduction by Geoffrey Keynes, New York, Pitman, 1949. 24 pp., 10 color plates. \$1.95.

Bradbury, Charles Earl, *THE ANATOMY AND CONSTRUCTION OF THE HUMAN FIGURE*, New York, McGraw-Hill, 1949. 198 pp., illus. \$7.50.

Brodrick, Alan Houghton, *AN OUTLINE OF CHINESE PAINTING*, New York, Transatlantic Arts, 1949. 40 pp., 50 illus., 4 in color. \$3.75.

Cutler, Merritt D., *SCRATCHBOARD DRAWING: A TECHNICAL TREATISE*, New York, Watson-Guptill, 1949. 80 pp., 67 figs. \$3.50.

Durieux, Caroline, 43 LITHOGRAPHS AND DRAWINGS, foreword by Carl Zigrosser, Baton Rouge, Louisiana University, 1949. 90 pp., 43 plates. \$8.

Evans, Joan, *ENGLISH ART: 1307-1461*, New York, Oxford, 1949. xxiv + 272 pp., 13 figs., 97 plates. \$10.

AN EXHIBITION FOR MODERN LIVING: THE DETROIT INSTITUTE OF ARTS, edited by A. H. Girard and W. H. Laurie, Jr., with W. A. Bostick, Detroit, Institute of Arts, 1949. Introduction by E. P. Richardson, articles by John Kouwenhoven and Edgar Kaufmann, Jr., drawings by Saul Steinberg. 102 pp., 140 illus. \$1.

Fairbank, Alfred, *A BOOK OF SCRIBES*, Harmondsworth, Penguin, 1949. 37 pp., 64 plates, 3 s.

FLEMISH PAINTINGS, with introduction and notes by Thomas Bodkin, New York, Pitman, 1949. 24 pp., 10 color plates. \$1.95.

Ford, Alice, *PICTORIAL FOLK ART: NEW ENGLAND TO CALIFORNIA*, New York, Studio, 1949. 172 pp., illus., 5 color plates. \$6.95.

FRENCH MASTER DRAWINGS OF THE EIGHTEENTH CENTURY, with introduction by Erwin Grädemann, New York, Harper, 1949. 90 pp., 57 illus., frontispiece in color. \$2.50.

Friedländer, Max J., *LANDSCAPE, PORTRAIT, STILL-LIFE: THEIR ORIGIN AND DEVELOPMENT*, New York, Philosophical Library, 1949. 288 pp., 41 plates. \$6.

Gauss, Charles Edward, *THE AESTHETIC THEORIES OF FRENCH ARTISTS: 1855 TO THE PRESENT*, Baltimore, Johns Hopkins, 1949. ix + 111 pp. \$3.

Goldscheider, Ludwig, *EL GRECO*, New York, Phaidon (Oxford), 1949. Second edition, 20 pp. text, 221 plates, 10 in color. \$5.

Harap, Louis, *SOCIAL ROOTS OF THE ARTS*, New York, International, 1949. 192 pp., \$2.50.

Hawley, Stanley William, *NEW WAYS OF GRAVURE*, New York, Pantheon, 1949. 275 pp., 100 illus., 25 diagrams, 4 color plates. \$5.

Hogben, Lancelot, *FROM CAVE PAINTING TO COMIC STRIP: A KALEIDOSCOPE OF HUMAN COMMUNICATION*, New York, Chanticleer, 1949. 288 pp., 113 illus. + 80x in color. \$5.

INGRÉS, with introduction by Alain and biographical note. Paris, Editions du Diananche ("Les Demi-Dieux"), 1949. 160 pp., 118 plates, 8 in color. \$8.

IN OUR IMAGE: CHARACTER STUDIES FROM THE OLD TESTAMENT, selected from the King James Version by Houston Harte, illustrated by Guy Rowe, New York, Oxford, 1949. xv + 197 pp., 32 color plates. \$10.

James, Harlan, ed., *AMERICAN PLANNING AND CIVIC ANNUAL*, Washington, American Planning and Civic Association, 1949. xii + 180 pp., frontispiece, \$3; \$2 to members.

Kahnweiler, Daniel Henry, *THE SCULPTURES OF PICASSO*, London, Rodney, Phillips & Co., 1949. Introduction + 216 plates. \$12.

Kent, Norman, ed., *THE BOOK OF EDWARD A. WILSON: A SURVEY OF HIS WORK, 1916-1948*, with foreword by Thomas Craven, New York, Heritage Press, 1948. xxii + 108 pp., illus. in black and white and color. \$12.50.

KLEE, introduction and notes by Herbert Read, New York, Pitman, 1949. 24 pp., 11 color plates. \$1.95.

Leepa, Allen, *THE CHALLENGE OF MODERN ART*, with foreword by Herbert Read, New York, Beechhurst Press, 1949. xiv + 256 pp., 128 illus. \$6.

Longyear, William, *HOW TO USE COLOR IN ADVERTISING DESIGN, ILLUSTRATION AND PAINTING*, New York, Pitman, 1949. 40 pp., illus., 12 color plates. \$1.95.

Lorenzini, Maria, *CHINESE SYMPHONY: POEMS AND PROSE*, San Francisco, privately printed, 1949. x + 54 pp., 10 plates. \$2.50.

Malraux, André, *THE PSYCHOLOGY OF ART*, translated by Stuart Gilbert, New York, Bollingen (Pantheon), 1949. Vol. I: *Museum without Walls*, 157 pp.; Vol. II: *The Creative Act*, 225 pp.; both illus. in black and white and color. \$25.

Megroz, R. L., *PROFILE ART THROUGH THE AGES: A STUDY OF THE USE AND SIGNIFICANCE OF PROFILE AND SILHOUETTE FROM THE STONE AGE TO PUPPET FILMS*, New York, Philosophical Library, 1949. xii + 131 pp., lx plates, 140 figs. \$7.50.

MEMOIRS OF THE AMERICAN ACADEMY IN ROME: VOLUME XIX, New Haven, Yale University, 1949. 145 pp., illus. \$3.

MISSISSIPPI PANORAMA: BEING AN EXHIBITION OF THE LIFE AND LANDSCAPE OF THE FATHER OF WATERS AND ITS GREAT TRIBUTARY, THE MISSOURI, St. Louis, City Art Museum of St. Louis, 1949. 227 pp., illus., with 5 color plates. Cloth \$3.50; paper \$3.

Mukerjee, Radhakamal, *THE SOCIAL FUNCTION OF ART*, Bombay, Hind Kitabs, 1948, xxxii + 366 pp., illus., 2 color plates. Rs. 25.

Murray, Margaret A., *THE SPLENDOUR THAT WAS EGYPT: A GENERAL SURVEY OF EGYPTIAN CULTURE AND CIVILIZATION*, New York, Philosophical Library, 1949. xxii + 354 pp., 97 plates, 4 in color, 24 line drawings in text. \$10.

NICHOLAS ROERICH: MEMORIAL VOLUME, R. C. Gupta, ed., Bombay, Youth's Art & Cultural Circle, 1949. 50 pp., illus., 4 color plates.

Oak, S. C., *A HANDBOOK OF TOWN PLANNING*, with introduction by N. V. Modak, Bombay, Hind Kitabs, 1949. xii + 140 pp., 75 illus. Rs. 7-8.

Ouspensky, P. D., *IN SEARCH OF THE MIRACULOUS: FRAGMENTS OF AN UNKNOWN TEACHING*, New York, Harcourt, Brace, 1949. xii + 399 pp., 61 figs. \$5.

Perard, Victor, *HOW TO DRAW*, New York, Pitman, 1949. 160 pp., illus. \$1.95.

Read, Herbert, *ART NOW: AN INTRODUCTION TO THE THEORY OF MODERN PAINTING AND SCULPTURE*, New York, Pitman, 1949. Revised edition. 144 pp., 192 plates, 4 color plates. \$6.

Rathbun, Mary Chalmers and Bartlett H. Hayes, Jr., *LAYMAN'S GUIDE TO MODERN ART: PAINTING FOR A SCIENTIFIC AGE*, New York, Oxford, 1949. 112 pp., 100 illus., 17 color plates. \$4.

Richmond, Leonard, *THE TECHNIQUE OF COLOR MIXING*, New York, Pitman, 1949. ix + 80 pp., 8 color plates, 1 diagram. \$3.75.

Richter, Gisela M. A., *ARCHAIC GREEK ART AGAINST ITS HISTORIC BACKGROUND*, New York, Oxford, 1949. xxv + 226 pp., 337 plates. \$12.50.

Schwarz, Karl, *JEWISH ARTISTS OF THE 19TH AND 20TH CENTURIES*, New York, Philosophical Library, 1949. xiii + 273 pp., 48 plates. \$4.75.

Seymour, Charles, Jr., *TRADITION AND EXPERIMENT IN MODERN SCULPTURE*, Washington, American University Press, 1949. viii + 86 pp., 70 plates. Paper \$2.50; cloth \$3.25.

Shahn, Ben, *A PARTRIDGE IN A PEAR TREE*, New York, Curt Valentin, 1949. 24 pp., 13 drawings. \$1.

Short, Ernest H., *THE PAINTER IN HISTORY*, New York, Norton, 1949. xii + 452 pp., 114 illus., frontispiece in color. \$6.

Society of Industrial Designers, *U.S. INDUSTRIAL DESIGN: 1949-1950*, New York, Studio, 1949. 176 pp., illus. \$10.

Trivas, N. S., *THE PAINTINGS OF FRANS HALS: COMPLETE EDITION*, New York, Phaidon (Oxford), 1949. Second edition. 232 pp., 160 plates, 4 color plates. \$5.

20TH CENTURY ART FROM THE LOUISE AND WALTER ARENSBERG COLLECTION, exhibition catalogue, Chicago, The Art Institute of Chicago, 1949. 104 pp., illus. \$1.25.

Underwood, Leon, *BRONZES OF WEST AFRICA*, New York, Transatlantic Arts, 1949. vii + 32 pp., 64 plates. \$2.

Valentin, Antonina, *THIS I SAW: THE LIFE AND TIMES OF GOYA*, translated from the French by Katherine Woods, New York, Random House, 1949. 371 pp., 20 plates. \$5.

THE VAN GOGH ALBUM: A COLLECTION OF FORTY-FOUR PICTURES BY VINCENT VAN GOGH, New York, Heritage Press, 1949. 44 plates, 6 in color, mounted, unbound, boxed. \$13.50.

deVegh, Geza and Alber Mandi, *THE CRAFT OF CERAMICS*, New York, Van Nostrand, 1949. xii + 145 pp., 40 figs., xvi plates. \$4.75.

THE VIRGIN AND CHILD, with introduction and notes by Thomas Bodkin, New York, Pitman, 1949. 24 pp., 10 color plates. \$5.

Walker, Phoebe Flory, with Dorothy Short and Eliot O'Hara, *WATERCOLOR PORTRAITURE*, New York, G. P. Putnam, 1949. viii + 143 pp., 56 plates, 4 in color. \$5.50.

Wenham, Edward, *THE PRACTICAL BOOK OF AMERICAN SILVER*, Philadelphia, Lippincott, 1949. xiii + 275 pp., 196 illus. in text, 16 plates, 4 in color. \$5.50.

WetHEY, Harold E., *COLONIAL ARCHITECTURE AND SCULPTURE IN PERU*, Cambridge, Harvard University, 1949. xvii + 330 pp., 367 illus. \$12.50.

Wingert, Paul S., *AMERICAN INDIAN SCULPTURE: A STUDY OF THE NORTHWEST COAST*, New York, Augustin, 1949. xii + 144 pp., 7 maps and figs., 76 plates. \$7.50.

Wright, Frank Lloyd, *GENIUS AND THE MOBOCRACY*, New York, Duell, Sloan & Pearce, 1949. Illustrated with 39 drawings by Louis H. Sullivan. 113 pp., 39 plates. \$5.

# January Exhibition Calendar

All information listed is supplied by exhibitors in response to mailed questionnaires.

**ABILENE, TEX.** *Abilene Museum of Fine Arts*, Jan. 13-Feb. 12: *Cuban W'cols (AFA)*.

**ALBANY, N. Y.** *Albany Institute of History and Art*, to Jan. 15: *John Jallucci, One-Man Show*, Jan. 4-Feb. 5: *Industry in Albany*, Jan. 17-29: *Gloria Colman, One-Man Show*.

**ALBION, MICH.** *Albion College*, Jan. 6-25: *Student Mid-Year Show*.

**ANN ARBOR, MICH.** *Museum of Art and Library, University of Michigan*, Jan. 7-28: *Work in Progress in Mich.* Jan. 7-Feb. 1: *Accessions, 1949*, Jan. 10-11: *Fifty Books of the Year, 1949 (AIGA)*.

**ATHENS, GA.** *Georgia Art Gallery, University of Georgia*, Jan. 20-29: *Southwest, State, University of Georgia*, Jan. 20-Feb. 15: *20th Cen. W'cols, Amer. and Foreign (AFA)*.

**ATHENS, OHIO** *Ohio University Gallery*, Jan. 1-15: *Photos by C. H. White*.

**ATLANTA, GA.** *Atlanta Art Association*, Jan. 8-30: *OB Masters from Silberman Gal.*

**ATLANTA, GA.** *Cayuga Museum of History and Art*, Jan. 1-31: *Winters, One-Man Show*, Rochester Institute of Technology Photo Exhib.

**BALTIMORE, MD.** *Baltimore Museum of Art*, to Jan. 8: *Exhib. of Serigraphs*, Jan. 11-Feb. 1: *Art for Young People*, Jan. 13-Feb. 26: *Conn. Memorial Exhib.*

**Maryland Institute**, Jan. 8-22: *Indian and Western W'cols by William R. Leigh*.

**WATERMEN Art Gallery**, to Jan. 8: *Newly Acquired Drawings by A. L. Barye*, Jan. 18-Feb. 19: *Chinese Porcelains*.

**BETHLEHEM, PA.** *Lehigh University Art Gallery*, Jan. 10-22: *Lehigh Camera Club Ann. Show*.

**BINGHAMTON, N. Y.** *Museum of Fine Arts*, Jan. 7: *Pugs by Grandma Moses*.

**BIRMINGHAM, ALA.** *Public Library Art Gallery*, Jan. 1-31: *W'cols by Dong Kingman, Richard Brough and Hazel Waterman Brough*.

**BLOOMFIELD HILLS, MICH.** *Museum of the Cranbrook Academy of Art*, Jan. 6-30: *Religion, Worship and the Arts*, Jan. 15-Feb. 12: *Drawgs by Rico Lebrun (AFA)*.

**BLOOMINGTON, IND.** *Art Center, Indiana University*, Jan. 6-Feb. 15: *Drawgs from the 1949 Whitney Ann. (AFA)*.

**BOSTON, MASS.** *Guild of Boston Artists*, to Jan. 7: *Exhib. by Members of the Guild*, Jan. 9-21: *Ptgs by Alphonse J. Shelton*, Jan. 23-Feb. 4: *W'cols by Charles E. Heil*.

**Institute of Contemporary Art**, to Jan. 18: *Alfred H. Barr, Jr. Ann. (AFA)*, Jan. 20-Feb. 19: *Halfmark Exhib.*

**Public Library**, Jan. 1-30: *Prints by Frederick L. M. Griggs*.

**Yuse, Jules**, Jan. 3-21: *Portraits by Alfred Jannaux*, Jan. 9-28: *Flowers by Grace Collier*, Jan. 23-Feb. 11: *Boston Soc. of W'col Painters*.

**BOULDER, COLO.** *University of Colorado*, Jan. 22-Feb. 15: *Hayter's Five Personages (AFA)*.

**BOWLING GREEN, OHIO** *Art Workshop, Bowling Green State University*, to Jan. 10: *Hayter's Five Personages (AFA)*, Jan. 1-22: *New Directions in Mod. Ptgs (AFA)*.

**BROOKLYN, N. Y.** *Brooklyn Museum*, to Jan. 8: *Amer. Folk Sculp*, to Jan. 16: *Prints from Mus. Coll. Work of the Book Jacket Guild in Art School Gal.*

**BUFFALO, N. Y.** *Albright Art Gallery*, to Jan. 25: *Patterson*, Jan. 13-Feb. 14: *Dorothy Liebes Fabrics* (AFA), Jan. 20-Feb. 19: *Buffalo Soc. of Artists*.

**CAMBRIDGE, MASS.** *Germanic Museum, Harvard University*, to Feb. 4: *Textiles by Black Mountain College Students*, Lohmeyer Glass.

**CARMEL, CALIF.** *Carmel Art Association Gallery*, Jan. 1-15: *Glass Mosaics by Lounesa*, Special Portraits, Calif. W'cols.

**CHARLOTTE, N. C.** *Person Hall Art Gallery, University of North Carolina*, Jan. 8-29: *North Carolina Artists*.

**CHICAGO, ILL.** *Art Institute of Chicago*, Jan. 12-Indef.: *Goldsmith Work of the 17th and 18th Cen.*, Jan. 20-Indef.: *Atelier 17*, Prints by Stanley William Hayter, to Jan. 15: *Marc Chagall, Woodcuts and Lithographs* by Paul Gauguin, to Jan. 29: *Snow Views*, Japanese Print Artists of the Ukiyoe School, Landscapes and Figure Prints from the 18th and 19th Cen.

*Associated American Artists Galleries*, Jan. 13-Feb. 2: *"Denunciation" by David Lax*.

*Chicago Galleries Association*, Jan. 1-31: *Oils by John Baucus*, Oils by Tunis Ponson.

*Chicago Historical Society*, Jan. 15-Feb. 5: *The Ring and the Glove (AFA)*.

*Chicago Public Library*, Jan. 1-31: *Ptgs by Karl Plath*, Ceramics by Barbara Fagen.

*Mandel Brothers*, Jan. 7-28: *Oils and W'cols by Members of the Musarts*, Ceramics by Rose Migidal.

*Palette and Chisel Academy of Fine Arts*, to Jan. 31: *Ann. W'col Show*.



High Museum of Art, Atlanta, Ga.

**CINCINNATI, OHIO** *Cincinnati Art Museum*, to Jan. 10: *20th Ann. Exhib. of Advertising and Editorial Art (AFA)*, to Jan. 15: *Contemp. French Prints*. To Jan. 31: *Music in Prints*.

**Taft Museum**, to Jan. 15: *Ptgs and Drawings by Eugène Berman*.

**CLAREMONT, CALIF.** *Pomona College Gallery*, Jan. 1-30: *19th Cen. Amer. Ptgs (MMA)*.

**CLEVELAND, OHIO** *Cleveland Museum of Art*, Jan. 3-26: *Art Along the Mississippi (AFA)*, Jan. 3-26: *Scottish Ptgs*, Jan. 3-Mar. 19: *Henry G. Keller Mem. Exhib.*, Jan. 22-Feb. 22: *Contemp. Drawings (AFA)*.

**Ten Thirty Gallery**, Jan. 6-28: *Ptgs by Leroy Flint* and *Leonard Samiska*, *Fabric Designs by Leon Gordon Miller*.

**COLORADO SPRINGS, COLO.** *Fine Arts Center*, Jan. 1-Indef.: *100 Photos from the Colorado Institute of Design*. To Jan. 9: *Metropolitan District Ptgs*, Jan. 9-23: *Work of the Art Classes of the Junior and Senior High Schools*, Colonial Peruvian Ptgs from the Coll. of Mrs. Francis Barrows Freyer. To Jan. 16: *Indian Sand Ptgs from the Coll. of Fred Huelke*, Native Costumes of Guatemala and Mexico, Contemp. Amer. Ptgs.

**COLUMBUS, OHIO** *Collegiate Gallery of Fine Arts*, to Jan. 22: *Period Rooms in Miniature*, Jan. 7-27: *Ptgs by Robert Chadeayne*.

**CORTLAND, N. Y.** *Cortland Free Library*, Jan. 3-31: *Exhib. by the Eight Syracuse W'colorists*.

**CULVER, IND.** *Culver Military Academy*, to Jan. 6: *Mies van der Rohe*.

**DALLAS, TEX.** *Dallas Museum of Fine Arts*, to Jan. 15: *Rocky Mountain River of Destiny*, Photos by Laura Gilpin, Jan. 1-2: *Ceramics by Carlton Ball*, Jan. 8-29: *Ptgs by H. O. Kelly*, Jan. 22-Feb. 12: *2nd Southwestern Exhib.* of Prints and Drawings. 11th Ann. Exhib. of Tex. Ptgs and Sculpt.

**DECATOR, ILL.** *Art Center, ILL*, Jan. 9-30: *Ptgs by Ann Herrick*, *New Photos*, 1949.

**DEMOINES, IOWA** *Des Moines Art Center*, Jan. 2-29: *Two Mounted Masterpieces*, William Palmer, Iowa Artists.

**DENVER, COLO.** *Denver Art Museum*, to Feb. 27: *Art from Africa*, Jan. 9-Feb. 27: *Portraits through the Ages*, Jan. 22-Feb. 15: *Children's Books of Yesterday (AFA)*.

**DETROIT, MICH.** *Detroit Institute of Arts*, to Jan. 15: *Mich. Artists*, Exhib., Jan. 22-Feb. 12: *Ann. Photo. Salon*, Jan. 12-Feb. 15: *25th Ann. Exhib. of Advertising and Editorial Art (AFA)*, Jan. 31-Mar. 5: *Exhib. of French Art*.

**DURHAM, N. H.** *University of New Hampshire, Dept. of the Arts*, Jan. 5-31: *N. H. Art Assn. Ann.*

**EAST LANSING, MICH.** *Michigan State College, Art Dept.*, Jan. 6-27: *Marcel Breuer, Architect*.

**OMAHA** *Colored Drawings by Alexander Hirsch*, Feb. 27: *Work in Progress in Mich. (Detroit Institute)*, Lithographs by Stow Wengenroth, Feb. 18-Mar. 12: *New Amer. Painters (MOMA)*.

**ELGIN, ILL.** *Elgin Academy Art Gallery*, Jan. 13-28: *Mod. Wallpaper (AFA)*.

**DURHAM, N. H.** *University of New Hampshire, Dept. of the Arts*, Jan. 5-31: *N. H. Art Assn. Ann.*

**EAST LANSING, MICH.** *Michigan State College, Art Dept.*, Jan. 6-27: *Marcel Breuer, Architect*.

**OMAHA** *Colored Drawings by Alexander Hirsch*, Feb. 27: *Work in Progress in Mich. (Detroit Institute)*, Lithographs by Stow Wengenroth, Feb. 18-Mar. 12: *New Amer. Painters (MOMA)*.

**ELGIN, ILL.** *Elgin Academy Art Gallery*, Jan. 13-28: *Mod. Wallpaper (AFA)*.

**ELMIRA, N. Y.** *Arnot Art Gallery*, Jan. 1-31: *Photos (AFA)*.

**EVANSVILLE, IND.** *Evansville Public Museum*, Jan. 7-21: *Mod. Amer. Ptgs*; *Movements and Counter-movements (MOMA)*.

**FLINT, MICH.** *Flint Institute of Arts*, Jan. 7-28: *Works in Progress (Detroit Institute)*, Survey on Former Students of the Flint Institute of Arts.

**FORT WAYNE, IND.** *Fort Wayne Art Museum*, Jan. 3-26: *Etchings by John Taylor Arms*. To Jan. 17: *Etching Seminar*.

**GRAND RAPIDS, MICH.** *Grand Rapids Art Gallery*, to Feb. 1: *European Ptgs and Sculpt*, through XVII Cen.

**GRINNELL, IOWA** *Grinnell College, Art Dept.*, Jan. 6-31: *Iowa Artists' Competition*, Jan. 20-30: *Peiping (Life Exhib.)*.

**HAGERSTOWN, MD.** *Washington County Museum of Fine Arts*, Feb. 1: *Opening of New Wings*, Rededication of Mus. (AFA).

**HONOLULU, HAWAII** *Honolulu Academy of Arts*, to Jan. 28: *Four Centuries of European Ptgs*, Master Prints and Drawings from the 15th Cen. to the Present.

**J. L. Hudson's Co.**, Jan. 18-28: *Mod. Wallpaper (AFA)*.

**DURHAM, N. H.** *University of New Hampshire, Dept. of the Arts*, Jan. 5-31: *N. H. Art Assn. Ann.*

**EAST LANSING, MICH.** *Michigan State College, Art Dept.*, Jan. 6-27: *Marcel Breuer, Architect*.

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**ELMIRA, N. Y.** *Arnot Art Gallery*, Jan. 1-31: *Photos (AFA)*.

**EVANSVILLE, IND.** *Evansville Public Museum*, Jan. 7-21: *Mod. Amer. Ptgs*; *Movements and Counter-movements (MOMA)*.

**FLINT, MICH.** *Flint Institute of Arts*, Jan. 7-28: *Works in Progress (Detroit Institute)*, Survey on Former Students of the Flint Institute of Arts.

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LOS ANGELES 28

**JACKSONVILLE, ILL.** *Strawn Art Gallery*, Jan. 13-22: Photography.

**KALAMAZOO, MICH.** *Western Michigan College*, Jan. 15-Feb. 15: *The Arts Work Together* (AFA).

**KANSAS CITY, MO.** *Kansas City Art Institute*, Jan. 15-29: Exhib. by Faculty Members of the Kansas City Art Institute.

*William Rockhill Nelson Gallery of Art*, Jan. 3-29: A New Direction in Printmaking (Walker Art Center), Joseph Linton Smith's Egyptian Replicas.

**KEW GARDENS, N. Y.** *Kew Gardens Art Center Gallery*, Jan. 2-31: Group Show.

**LAGUNA BEACH, CALIF.** *Laguna Beach Art Association*, to Jan. 29: Calif. W'col Soc. Members Winter Exhib.

**LAWRENCE, KANS.** *Museum of Art, University of Kansas*, Jan. 31: Prints and Drawings.

**LINCOLN, NEBR.** *University of Nebraska, Art Gallery*, Jan. 16-21: Art Dept. Faculty Members' Anna. Exhib. Jan. 15-Feb. 12: Modern Art.

**LOS ANGELES, CALIF.** *James Vigevano Galleries*, Jan. 8-31: Retrospective Show of Ptg by Ignon.

**LOUISVILLE, KY.** *Art Center Association*, Jan. 4-31: Walter Murch, Adeline Kent.

*J. B. Speed Art Museum*, to Jan. 10: Brooklyn Mus. Ptg. (AFA), Jan. 11: Contemp. Drawings (AFA), Jan. 10-31: Julianne Force and Amer. Art (AFA), Jan. 7-Feb. 6: Masterpieces of Italian Religious Ptg (Knoedler & Co.).

**MADISON, WIS.** *Art Association*, to Jan. 11: Romantic Realism in 19th Cen. Amer. Ptg (AFA).

*Wisconsin Union Art Gallery*, to Jan. 10: Graphics from Rudolph Langer Coll., 20th Cen. W'cols, Amer. and Foreign (AFA).

**MANCHESTER, N. H.** *Harriet Gallery of Art*, to Jan. 15: 1949 Corcoran Biennial (AFA), Jan. 15-Feb. 5: Amer. Textiles '48 (AFA), Eugene Atget's Magic Lens (AFA).

**MASILLON, OHIO** *Masillon Museum*, Jan. 1-31: Oils by Florence Furst.

**MEMPHIS, TENN.** *Brooks Memorial Art Gallery*, Jan. 1-25: Cleveland W'cols. Jan. 1-30: Lohmeyer Glass. Jan. 22-Feb. 15: Max Weber Drawings and Gouaches (AFA).

*Milwaukee Art Gallery*, Jan. 10-Feb. 18: Industrial Design, Students of Layton School of Art, Jan. 16-30: Photo. Exhib. by W'col. Photog. Assoc. Milwaukee Art Institute, Jan. 10-20: Brooks Stevens, Industrial Designer.

**MINNEAPOLIS, MINN.** *Minneapolis Institute of Arts*, Jan. 7-Feb. 6: The Art of Cézanne.

*University Gallery, University of Minnesota*, Jan. 8-29: Ansel Adams, Leading Photographer. Jan. 9-28: Prints.

*Walker Art Center*, to Jan. 8: Christmas Exhibition and Sale, Useful Gifts 1949. To Jan. 22: 2nd Biennial Exhib. of Ptg and Prints.

**MONTCLAIR, N. J.** *Montclair Art Museum*, Jan. 3-29: Ptg and Their Preparatory Sketches, Color Prints of Famous Naval Battles from the Fred Hicks Coll.

**MUSKEGON, MICH.** *Hackley Art Gallery*, Jan. 4-25: Muskegon Public Schools Art Show.

**NASHVILLE, TENN.** *Watterson Institute*, Jan. 22-Feb. 15: 25 Amer. W'cols (AFA).

**NEWARK, DEL.** *University of Delaware*, to Jan. 15: 25 Ptg from the Whitney Mus. of Amer. Art (AFA).

**NEWARK, N. J.** *Newark Art Club*, Jan. 4-26: 8th Ann. Open Exhib. N. J. W'col. Soc.

*Newark Museum*, Jan. 15: Christmas Gifts Under Ten Dollars. To Jan. 15: Peru Before and After the Conquest, Life and Culture of Tibet.

*Public Library*, to Jan. 15: Fifty Books of the Year, 1949 (AIGA).

*Rabin and Krueger Gallery*, Jan. 1-31: Drawings by Amer. Artists.

**NEW HAVEN, CONN.** *Yale University Art Gallery*, to Jan. 10: W'cols from Yale's Permanent Coll. To Jan. 30: Plastics, Their Creative Use as a Design Medium. Ptg by Josef Albers. Jan. 20-30: Selected Models from Collaborative Problems of the Departments of Architecture, Ptg, and Sculpt.

**NEW ORLEANS, LA.** *Arts and Crafts Club*, to Jan. 13: Holiday Group Show by Local Artists.

*Isaac Delgado Museum*, to Jan. 3: Max Beckmann and Other Expressionists.

*Newcomer School, Indiana University*, Jan. 1-19: Book Jackets (AFA).

**NEW YORK, N. Y. A. C. A.**, 63 E. 57, Jan. 2-21: Ptg by Elizabeth Olds. Jan. 23-Feb. 11: Ptg by Benjamin Kopman.

*Americana British Art*, 122 E. 55, to Jan. 7: Worsted Ptg of the Sea by John Craske.

*Artists' Gallery*, 85 E. Lexington Ave., Jan. 3-19: New Talent Show. Artists Suggested by Art Critics of Nat'l Art Magazines and N. Y. Newspapers. Jan. 21-Feb. 9: New Ptg by J. Toft.

*Asia Institute*, 7 E. 70, to Jan. 10: Persian Art. Jan. 15-Feb. 15: Chinese Ptg by Suo-Tu Chiao.

*Associated American Artists*, 711 5th Ave., Jan. 4-21: Nat'l Ceramic Annual from the Syracuse Mus. Jan. 9-10: Oila by Arbit Blatas. Jan. 23-Feb. 11: Julian de Diego.

*Babcock*, 38 E. 57, Jan. 3-31: Ptg by 19th and 20th Cen. Amer. Artists.

*Barbizon Plaza*, 101 W. 58, Jan. 9-Feb. 5: Jane Love, Buckholtz, 32 E. 57, to Jan. 13: Contemp. Ptg and Sculpt. Jan. 16-Feb. 11: Juan Gris.

*George Chappell*, 48 E. 57, Jan. 1-31: Old Masters and Portraits of Comedy Artists.

*Chrysler*, 51 Central St., Jan. 1-6: Christmas Show. Jan. 23-31: Ralph Dubin.

*Cloisters*, Fort Tryon Park, Permanent: The "Nine Heroes" and "Unicorn" Tapestries, 13th Cen. Virgin from the Demolished Choir Screen of Strasbourg Cathedral. A 12th Cen. Statue of the Virgin from Autun.

*Contemporary Arts*, 106 E. 57, Jan. 2-20: Recent Religious Ptg by Constantine Abanavas. Jan. 23-Feb. 10: "Figures" by Selig Morgenrath.

*Durlacher*, 11 E. 57, Jan. 2-28: Recent Ptg by Leonid.

*Ward Egleston*, 161 W. 57, to Jan. 7: Frank Zell Stevenson. Jan. 16-28: 1st Ann. Group Exhib. of the Emily Lowe Purchase Award.

*Friedman*, 20 E. 49, Jan. 1-31: Book Jacket Designers Guild.

*Grand Central*, 718 Madison Ave., Jan. 1-31: Exhib. of Group of Moderns.

*Grolier Club*, 47 E. 60, to Feb. 1: The Beginnings of the Pictorial Political Journal.

*Heim*, 10 E. 57, to Jan. 28: Louis Vivin, Mod. French Printmaking Painter.

*Jewish Museum*, 1109 5th Ave., to Jan. 8: Artists of Israel—Ptg and Sculpt. by 49 Artists.

*Kootz*, 600 Madison Ave., Jan. 10-30: Ptg by Adolf Gottlieb.

*Kraushar*, 32 E. 57, Jan. 3-28: Oils and W'cols by Maurice Prendergast.

*Lawrie*, 108 E. 57, Jan. 2-14: Sculpt. by Rossi Tevan. Jan. 13-27: Brooklyn Mus. Art School. Jan. 28-Feb. 10: Ptg by Michael Lorenz.

*Macbeth*, 11 E. 57, Jan. 3-21: Ptg by Carl Gaertner.

*Metropolitan Museum of Art*, 5th Ave., at 82, to Jan. 15: Van Gogh: Ptg and Drawings. To Jan. 29: Form in Handwrought Silver (AFA).

*Japanese Prints, Treasures from the Imperial Collections of Mex. Mex. Prints* Since 1700. French Silver, Goldsmith's Work and Other Examples of Art. To Jan. 15: Indef. Adorned in the Looking Glass: Men's Fashions from the 14th Cen. to Tomorrow. To Jan. 20: Mar. 19: Centuries of Miniature Ptg.

*Milch*, 55 E. 57, to Jan. 28: Group Exhib. of Early and Contemp. Americans.

*Morgan Library*, 29 E. 36, to Jan. 21: Exhib. Commemorating the 400th Anniversary of the Book of Museum of the City of New York, 5th Ave. at 103, Permanent: Fires and Fire-Fighting. To Jan. 10: Theatre Caricatures, Cartoons and Impressions. To Jan. 17: Mr. and Mrs. on the New York Stage. To Jan. 31: A Hospital Bed: The Growth of Hospitals in N. Y. N. Y. a Half Cent. Ago as Photographed by Byron Kilbourn.

*Museum of Modern Art*, 11 W. 53, to Jan. 15: Recent Acquisitions. To Feb. 19: Paul Klee.

*Museum of Non-Objective Painting*, 1071 5th Ave., to Jan. 15: 10th Anniversary Group Show.

*National Academy of Design*, 1083 5th Ave., Jan. 29-Feb. 19: 83rd Ann. Exhib., Amer. W'col. Soc.

*National Arts Club*, 15 Gramercy Park, Jan. 4-Feb. 28: 1949 Ann. Exhib.

*National Sculpture Society*, 38 W. 57, to Jan. 7: Serigraphs for Christmas Under \$15.00. Christmas Gift Corner. Jan. 9-Feb. 4: 5th Ann. Serigraphs for Children. Nat'l Serigraph Soc. Gift Coll.

*New Art Circle*, J. B. Neumann, 41 E. 57, Jan. 1-31: Paul Klee.

*Newhouse*, 15 E. 57, Jan. 5-Feb. 28: Old Masters and 18th Cen. English and French Masters.

*New School for Social Research*, 66 W. 12, Jan. 23-Feb. 3: Spiral Group Paintings.

*New York Historical Society*, 170 Central Park W., to Mar. 12: Our City Hall in History. Jan. 24-Apr. 2: Books on Indian Captivities. Jan. 11-Apr. 9: Drawings of N. Y. by Vernon Howe Bailey.

*B. Parsons*, 15 E. 57, Jan. 2-21: Ptg by Mark Rothko. Jan. 23-Feb. 11: Ptg by Barnett B. Newman.

*Passepartout*, 121 E. 57, Jan. 3-21: Ptg by J. M. Han. Period. 6 E. 12, Jan. 3-28: Studio 74—Woodcuts. Jan. 30-Indef.: New Ptg by Melville Price.

*Perls*, 32 E. 58, Jan. 3-28: Mid-Century Perspective. Perspectives. 34 E. 51, Jan. 4-28: Perspective by Paul Eluard. Drawings and Etchings by Flacon.

*Pinacotheca*, 20 W. 58, Jan. 1-31: Abstract Works by A. E. Gallatin.

*Public Library*, 476 5th Ave., to Jan. 6: Christmas Story. To Jan. 15: Children's Books Suggested as Holiday Gifts. To Jan. 29: Italian Illustrated Books. 1300-1800.

*B. Schaefer*, 32 E. 57, Jan. 2-21: Ptg by Wallace Mitchell. Jan. 23-Feb. 11: Ptg by Ary Stillman.

*Sculptors Gallery*, 4 W. 8th, to Jan. 14: Sculpture, 1949.

*E. and A. Silberman*, 32 E. 57, Jan. 1-31: Old Masters Ptg of 15th through 17th Centuries.

*Van Diemen*, 32 E. 57, Jan. 3-31: Ptg by Vlaminck from 1924-1949.

*Weyhe*, 19 E. Lexington Ave., Jan. 1-31: Sculpt. and Drawings by Alfonso Faggi.

*Whitney Museum of Art*, 10 W. 8th, to Feb. 5: 1949 Ann. Exhib. of Contemp. Amer. Ptg.

*Wildenstein*, 19 E. 64, Jan. 19-Feb. 25: Loan Exhib. of Rembrandt.

*Willard*, 32 E. 57, Jan. 3-28: Colored Wood Block Prints by Louis Schanker.

**NORFOLK, VA.** *Norfolk Museum of Arts and Sciences*, Jan. 1-22: Paul Klee Ptg and Prints. Jan. 8-Feb. 6: Work by Group of Selected Students from Norfolk and Princess Anne County High Schools. Jan. 8-29: Ptg by Ben Blake, Louis Buck and Arthur Smith.

**NORMAN, OKLA.** *University of Oklahoma*, Jan. 1-15: Amer. Color Prints. Jan. 15-Feb. 1: Mex. Lithographs. Jan. 15-22: Paul Klee Ptg and Prints. Jan. 8-Feb. 6: Work by Group of Selected Students from Norfolk and Princess Anne County High Schools. Jan. 8-29: Ptg by Ben Blake, Louis Buck and Arthur Smith.

**NORTHAMPTON, MASS.** *Smith College Museum*, Jan. 1-22: Art Schools. U. S. A., 1949 (AFA).

**NORTHFIELD, MINN.** *Bethel Memorial Hall, Carleton College*, Jan. 5-12: Sculpt. Lesson by William Zorach (LIFE Exhib.). Jan. 13-31: American Ptg (Minneapolis Institute).

**NORWICH, CONN.** *Slater Memorial Museum*, Jan. 8-29: Crafts of Mex.

**OKLAHOMA CITY, OKLA.** *Oklahoma Art Center*, Jan. 1-31: Thomas Eakins. Jan. 3-24: Polish Mural Arts (AFA).

**OMAHA, NEBR.** *Society of Liberal Arts*, Joslyn Memorial, to Jan. 15: 17th and 18th Cen. Metal-work.

**OTTAWA, CANADA** *National Gallery*, Jan. 15-Mar. 19: Trainee Designers (AFA).

**OXFORD, MISS.** *Mississippi Museum*, Jan. 3-Feb. 3: Ptg from the New Orleans Art League.

**PASADENA, CALIF.** *Pasadena Art Institute*, to Jan. 9: Industrial Exhib. of Airplanes and Newest Inventions.

**PHILADELPHIA, PA.** *Contemporary Art Association*, to Jan. 18: Prints and Drawings. Jan. 26-Feb. 15: Prints Club.

**PORTLAND, ORE.** *Portland Art Museum*, Jan. 1-31: Artists of Ore. Ptg by McLarty. Jan. 22-29: Textiles and Wearing Apparel. Jan. 3-31: Exact Instant Photog. Photo-Murals of Egypt. Japanese Prints.

**PRINCETON, N. J.** *Art Museum, Princeton University*, Jan. 9-22: Amer. Art—The Civil War to the Present.

**PROVIDENCE, R. I.** *Providence Art Club*, to Jan. 8: Mary Staffor, Paintings. To Jan. 15: Antonio Cirino. *Rhode Island School of Design Museum*, to Jan. 15: A Decade of Fashion and Design by Charles James.

**RALEIGH, N. C.** *North Carolina State College*, Jan. 1-22: 1949 Nat'l AIA Honor Awards (AFA).

*State Art Gallery*, Jan. 5-28: "Oil"—28 Ptg from Coll. of Standard Oil Co., N. J.

**RICHMOND, IND.** *Art Association of Richmond*, Jan. 8-16: Indiana Press Photos. Ptg by Carolyn Bryd.

**RICHMOND, VA.** *Virginia Museum of Fine Arts*, Jan. 1-8: Framing and Hanging Pictures. Jan. 19-Mar. 5: Healy's Sitters. Jan. 10-June 9: The Thorpe Rooms.

**ROCHESTER, MINN.** *Rochester Art Center*, Jan. 6-18: Sculpt. by Walt Porterman. Jan. 19-Indef.: Jo Luta Rollins Ptg. Minnesota Houses.

**ROCHESTER, N. Y.** *Memorial Art Gallery*, to Jan. 9: 1949 Jurors Show. Ptg by A. E. Metcalf.

*Sculpture by Lila Konetzky, Samandana: Historic Textiles*. New Additions to Lending Library.

**ROCKLAND, ME.** *William A. Farnsworth Library and Art Museum*, to Jan. 16: Ptg and Illustrations by Dahlby Ipcar. Christmas Prints by Old and Mod. Masters.

**RUSTON, LA.** *Louisiana Polytechnic Institute*, to Jan. 15: Vision in Display (AFA).

**ST. LOUIS, MO.** *City Art Museum*, to Jan. 9: 9th Annual Show. To Jan. 24: Printmaker's Winter. Jan. 10-February 7: Applique Exhib. Jan. 22-Feb. 15: Brooklyn Museum Print Ann. (AFA).

**SACRAMENTO, CALIF.** *E. B. Cracker Art Gallery*, Jan. 1-31: Chinese Ptg from Chang Shu-Chi Coll. Photos by Floyd Evans and Shirley M. Hall. Ptg and Drawings by Old Masters. Ptg of the Calif. School.

**SAN ANTONIO, TEX.** *Witte Memorial Museum*, to Jan. 8: Cuban W'cols. Monotypes by Henry Raschus. 2nd State Ceramic and Textile Exhib.

**SAN FRANCISCO, CALIF.** *San Francisco Museum of Art*, to Jan. 10: Picasso Lithographs (AFA). Jan. 11-Indef.: 15th Anniversary exhib.

**SAN JOSE, CALIF.** *San Jose State College*, Jan. 1-15: Work by Delta Phi Delta Members. Jan. 15-Feb. 1: Ptg by Calif. Artists.

**SAN MARTIN, CALIF.** *Alameda Historical Library and Art Gallery*, Jan. 1-Indef.: London As It Is (1842), Lithographs by Thomas Shotter Boys.

**SANTA FE, N. M.** *Museum of New Mexico*, Jan. 1-31: Mixed Exhib. of Ptg by New Mex. Artists. New Mex. Artists Series Exhib.

*New Mexico Art Gallery*, Jan. 1-31: Group Show.

**SCRANTON, PA.** *Everhart Museum of Natural Science and Art*, Jan. 1-Indef.: Americana. Ptg by John Willard Wright. To Jan. 30: What is Mod. Ptg?

**SEATTLE, WASH.** *Witte Memorial Museum*, to Jan. 8: Cuban W'cols. Monotypes by Henry Raschus. 2nd State Ceramic and Textile Exhib.

*San Francisco Museum of Art*, to Jan. 10: Picasso Lithographs (AFA). Jan. 11-Indef.: 15th Anniversary exhib.

**SIOUX CITY, IOWA** *Sioux City Art Center*, Jan. 7-Feb. 4: Exhib. from Cranbrook Academy of Art.

**SOUTH HADLEY, MASS.** *Friends of Art, Mount Holyoke College*, Jan. 9-31: Photos by the Mount Holyoke College Community.

**SPRINGFIELD, ILL.** *Springfield Art Association*, Jan. 1-31: Book Jackets (AFA).

**SPRINGFIELD, MASS.** *Art Galleries*, to Jan. 9: Ptg by French Children. Jan. 3-22: Springfield Intern'l Salon of Photog. Cur. Plates. Ptg by Puget Sound Group of N. W. Painters. Ptg by Opal Fleckenstein.

**SHREVEPORT, LA.** *Shreveport Art Club*, Jan. 8-29: Color Prints by Art Club.

**SIOUX CITY, IOWA** *Sioux City Art Center*, Jan. 7-Feb. 4: Exhib. from Cranbrook Academy of Art.

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**SPRINGFIELD, OHIO** *Springfield Art Museum*, to Jan. 1-31: Theatrical LIFE Photos.

**STANFORD, CALIF.** *Stanford Art Gallery, Stanford University*, Jan. 10-29: Ptg by Richard I. Bowman. Northwestern Indian Art.

**STATE COLLEGE, PA.** *College Art Gallery, Pennsylvania State College*, Jan. 2-23: Open and Closed Form (MOMA).

**STURBRIDGE, MASS.** *Publ. House*, Jan. 1-31: Work of Contemp. Artists of Worcester County. **SYRACUSE, N. Y.** *Syracuse University*, Jan. 17-Feb. 6: Max Beckmann (AFA).

**TACOMA, WASH.** *Tacoma Art Association*, to Jan. 8: W/cols by Tom Lewis; Lithographs by Veritis; Drwgs by Handforth; Hand-Wrought Jewelry by Milicent Rogers; Icons and Bells, Jan. 10-Feb. 13: Ptg by Skolke. Serigraphs and Ceramics from Hatfield Gall.

**TOPAZ, KANS.** *Muskingum Art Museum*, Washburn Municipal University, Jan. 3-31: Lobmeyr Glass. 40 Print Facsimiles (MMA).

**TULSA, OKLA.** *Philbrook Art Center*, Jan. 3-Feb. 7: Abstract Painters of the Southwest. Spanish Colonial Art of the Amer. Southwest. Univ. of Tulsa Art Faculty.

**UNIVERSITY, ILL.** *University of Illinois*, Jan. 5-15: Work by Sidney Ruckenstein and James Hoffman, Kinley Fellow. Jan. 17-31: Photos and Drwgs of United Nations Building, NYC.

**UTICA, N. Y.** *Munson Williams Proctor Institute*, Jan. 8-30: Prints from Edward W. Root Coll. Art Treasures from N. Y. State Museums. Contemp. Printing Techniques.

**WASHINGTON, D. C.** *Barnett Aden Gallery*, to Jan. 31: Prints by Lyman C. Carewe.

*Corcoran Gallery of Art*, Jan. 12-Feb. 19: Cartoons by Herblock.

*Institute of Contemporary Arts*, to Jan. 15: L. Moholy-Nagy Mem. Exhib. (AFA). Jan. 15-Feb. 5: Mod. Jewelry Under \$50 (AFA).

*Library of Congress*, to Jan. 31: California. Amer. Folklore Exhib.

*National Gallery of Art*, to Jan. 22: Art Treasures from the Vienna Coll., Lent by the Austrian Government.

*Pan American Union*, to Jan. 16: Ptg by Federico Cantu of Mexico. Jan. 16-31: Ptg by Helena Abramburg of Peru.

*Phillips Memorial Gallery*, to Jan. 10: Ptg by Philip L. Estes. Jan. 1-16: Prints by Theodore Stamos.

**WELLESLEY, MASS.** *Wellesley College Art Museum and Library*, Jan. 9-30: By the Sea (MOMA).

**WESTFIELD, MASS.** *Westfield Atheneum*, Jan. 1-31: Lemuel Palmer, One-Man Show.

**WICHITA, KANS.** *Wichita Art Association*, Jan. 1-30: 19th Ann. Amer. Graphic Arts.

*Wichita Art Museum*, Jan. 1-31: Currier and Ives Prints.

**WILMINGTON, DEL.** *Society of Fine Arts, Delaware Art Center*, Jan. 9-30: Work of Del. Architects.

**WINTER PARK, FLA.** *Morse Gallery of Art, Rollins College*, Jan. 7-10: An Exhib. of New Designs in Furniture and Wallpaper.

**WOODSTOCK, N. Y.** *Rudolph Galleries*, Jan. 1-31: Group Show in Miami, Fla.

**WORCESTER, MASS.** *Worcester Art Museum*, to Jan. 29: Art Work by Children of North America. Jan. 3-25: Printing for Commerce. Jan. 3-Feb. 7: Amer. Trade Cards.

**YOUNGSTOWN, OHIO** *Butler Art Institute*, Jan. 1-29: 15th Ann. New Year Show.

**ZANESVILLE, OHIO** *Art Institute*, Jan. 5-26: 3 Post-War Houses (MOMA).

## Where to Show

### NATIONAL

**BROOKLYN, N. Y.** *4th National Print Annual*, Mar. 22-May 21, Brooklyn Museum. Open to all artists. All fine print media except monotypes. Entries due Jan. 25. For further information write Una E. Johnson, Dept. of Prints and Drwgs, Brooklyn Museum, Eastern Parkway, Brooklyn, 17.

**CINCINNATI, OHIO** *1st Biennial International of Contemporary Color Lithography*, Mar. 2-Apr. 6, Cincinnati Art Museum. Open to all artists. Media: original lithographs printed in color. Purchase awards. Work due Jan. 31. For further information write Print Dept., Cincinnati Art Museum, Cincinnati 6.

**NEW YORK, N. Y.** *Audubon Artists 8th Annual Exhibition*, Apr. 1-27-May 17, National Academy Galleries. Open to all artists working in U. S. All media. Jury. Prizes. Entry fee \$3. Entry cards and work due Apr. 13. For further information write Ralph Falter, 1083 Fifth Ave., New York 28.

*11th Annual Exhibition*, Mar. 6-Apr. 29, National Serigraph Society. Open to all artists. Media: serigraphy—no photographic stencils. Jury. Prizes. Entry fee \$3. Entry cards and work due Feb. 15. For further information write Doris Meltzer, Dir., Serigraph Galleries, 38 W. 57 St., N. Y. 19.

*83rd Annual Exhibition*, To Feb. 19, American Watercolor Society, Open to all artists. Jury. Prizes. Entry fee \$3. Prizes: \$100. Work due Feb. 19. For further information write American Watercolor Society, Sixty-Nine 32, 58 W. 57 St., N. Y. 19.

*Eccllesiastical Sculpture Competition*, Mar. 15, National Sculpture Society.

*Society of Sculptors working in the U. S.* Any subject pertaining to the life and time of Christ and/or persons or episodes associated therewith may be used. Jury. Awards. Work due April 30. For further information write National Sculpture Society, 1083 Fifth Ave., New York 28.

**PORTLAND, ME.** *67th Annual*, Feb. 5-March 16.

L. D. M. Sweat Memorial Art Museum. Open to living American artists. Media: oil paintings. Work due Feb. 21. Entry fee \$1. Jury. For further information write Miss Bernice Breck, 111 High St., Portland 3.

**SEATTLE, WASH.** *Northwest Printmakers' 22nd International Exhibition*, 8-Apr. 2, Seattle Art Museum. Open to all artists. All print media. Entry fee \$2. Purchase prizes. Work due Feb. 15. For further information write Mrs. William F. Doughty, 718 E. Howell St., Seattle 22.

### FELLOWSHIPS AND SCHOLARSHIPS

**Rome** *Fellowships 1950-1951*. Fellowships for mature scholars and artists capable of doing independent work in classical studies, architecture, landscape architecture, musical composition, painting, sculpture and the history of art. Open to citizens of the U. S. for one year beginning Oct. 1, 1950. Applications due Feb. 1, 1950. For further information write Mary T. Williams, American Academy in Rome, 101 Park Ave., New York 17. *Louis Comfort Tiffany Foundation Scholarship Awards*, 1950. Scholarships for students of painting, sculpture and the graphic arts intended for men and women of unusual talent and personal qualifications; open to those under 35 years of age, married or unmarried. For further information and applications write Tiffany Foundation, 1083 Fifth Ave., N. Y. 28.

### REGIONAL

**DECATUR, ILL.** *5th Annual Central Illinois Exhibition*, Mar. 5-Apr. 1, Decatur Art Center. Open to Illinois artists within 150 miles of Decatur. Media: oil and watercolor. Prizes. No fee. Entry cards due Feb. 15. Work due Feb. 20. For further information write Jarold Talbot, Dir., Decatur Art Center, Decatur.

**SAN ANTONIO, TEX.** *Texas Watercolor Society Exhibition*, Feb. 8-29, Witte Museum. Open to present and former Texas residents. Jury. Prizes. Entry fee \$3. Work due Jan. 28. For entry blanks and further information write Mrs. Robert Dunn, Sec'y., 247 E. Oakview, San Antonio.

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